April 1, 1963

Dr. John R. Esterly
The Johns Hopkins Hospital
Baltimore 5, Md.

Dear Dr. Esterly:

I received your check this morning, many thanks. I will definitely try to put aside some etchings for Mrs. Esterly and yourself to look at on your next journey to New York.

Your Marin watercolor is now ready to be shipped. We have had the painting rematted and I think it looks very well. Do hope you feel the same.

I am going to ship it to you tomorrow, April 2nd; will you place the painting for full valuation of $3000.00 on your insurance binder. I am certain Mrs. Halpert has explained to you that our policy only covers us to the front door.

Again - I appreciate your interest -

Sincerely yours

John Marin, Jr.

Please remember me to Mrs. Esterly -

ries to publishing information regarding sales transactions, members are responsible for obtaining written permission ron both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1963

Mrs. Kathryn B. Greywacz, Director
The State Museum
State of New Jersey
P.O. Box 1868
Trenton 25, New Jersey

Dear Mrs. Greywacz:

Thank you for your letter and the check enclosed.

Indeed I will be most delighted to cooperate with you in any plans you may have in connection with your new program. As soon as our gallery activities settle down to the late spring tempo I will go through our folk art record books and make a list of material relating to New Jersey. I am sure we have quite a bit of it in our collection and will assemble a group of photographs for reference when you come in.

I look forward to hearing from you at your convenience.

Sincerely yours,

EGH:lk

rice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

INTERNATIONALES KUNST-ADRESSBUCH

ANNUAIRE INTERNATIONAL DES BEAUX-ARTS
INTERNATIONAL DIRECTORY OF ARTS
ANUARIO INTERNATIONAL DE LAS ARTES

Dessauer Strasse 6-7, Berlin SW 61 (West-Berlin), Germany / Allemagne

[4/63]

In relation to your order for publication of an insertion in the "International Directory of Arts" we are enclosing proofs of your entry which have been set according to your directions.

Please check them carefully and return them to us within two weeks with your approval or corrections. If they do not reach us by that time we take your approval for granted.

We should like to point out to you that these are rough-proofs on which the prints don't show up to their best advantage. They will be clear and perfect, however, in the final prints.

With best regards,

INTERNATIONAL DIRECTORY OF ARTS

Postscheckkonto: Internationales Kunst-Adreßbuch, Berlin West 43131
Bankkonten: Bank für Handel und Industrie, Berlin, Depka 16
Berliner Bank, Berlin, Depka 5
Bankers: Midland Bank, Overseas Branch, London, Account: International Directory of Arts
Bank of New York, New York, Account: International Directory of Arts
Banque: Crédit Lyonnais, Paris, Compte: 302.009.00, Annuaire International des Beaux-Arts

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...may be published 50 years after the date of sale.

April 2, 1963

Mr. John E. Codding, President
Bank of Broadway
1836 Broadway
Melrose Park, Illinois

My dear Mr. Codding:

Your name was given to us as reference by Mr. Norman Paradise of J.-Pak Inc. at 2607 North Milwaukee Ave., Chicago Illinois.

We have made five separate efforts to reach Mr. Paradise at the address given starting as early as January 28th and ending March 14th when, for the second time, the letter addressed was sent via registered mail and in this instance we received a return receipt but no personal reply from Mr. Paradise.

As one of the references he submitted at the time won't you be good enough to advise us how we can arrange to make collection for two drawings by John Marin amounting to $1050.00, or in lieu of payment how we could arrange to have these returned to us immediately without going into any legal action.

Your prompt attention to this matter will be greatly appreciated.

Sincerely,

EGH:lk

AFA

April 11, 1963

Mr. Sterling D. Emerson, Director
Shelburne Museum
Shelburne, Vermont

Dear Sterling:

I was very pleased with the prospect of having Henry Brengel take over at this point. Late last week - upon receipt of your letter - I phoned him and we made tentative arrangements for next week when he will pick up all the material for delivery to you. We are placing some of the more delicate objects in cartons and will send the EAGLE in full formation as we had the same expert who attended to the trade sign entitled AT THE LOOM put the EAGLE together in its original form so that it can be delivered to you ready for hanging.

Again I want to tell you how grateful I am for your very complete cooperation not only in lending the objects but also for bringing them down, thus saving considerable expense for the Gallery. I wish you could have heard all the enthusiastic remarks about the Shelburne objects which naturally ran away with the show. I wish too that Electra Webb could have been present to enjoy the response and to realize what a creative job she had done and how effective it is at the present time as well as in the past and that it will continue to be so - more and more - in the future. No doubt Brengel will inform you about the delivery date so that you may be prepared to receive the objects.

My very best regards to Marion and you. Do let me know when you plan to be in New York again so that we can really have an evening and some fun.

Sincerely,

EOH:lk

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 30, 1963

Mr. Vernon M. Wagner
477 Monroe Ave.
Glencoe, Ill.

Dear Mr. Wagner:

I am indeed sorry to have inconvenienced you, and I am herewith returning the color photograph of the Rattner STUDY FOR A STAINED GLASS WINDOW.

I am also delighted to have the information about the making of a copy of the photograph. Since I have already kept it longer than I should, I am returning it immediately.

Thank you for your help.

Sincerely,

Jay Welf
Assistant Director

[redacted]

ing to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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April 5, 1963

Mr. Waldo Rasmussen, Executive Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rasmussen:

Much to my chagrin I discovered that I did not answer your letter of March 14th. I was waiting to discuss the matter with Mrs. Weber and Mrs. Dove. Now I have the information.

The latter agreed to let two of the three paintings continue on the circuit but is very eager to have the third, GEORGE GERSHWIN'S, RHAPSODY IN BLUE II, returned so that it will be available for the very special exhibition I referred to which will include the Max Weber RUSH HOUR as well. Mrs. Weber also feels strongly about having this painting removed and she does not feel that it is as vital for Augustana College and the Fine Arts Patrons of Newport Harbor shows as the major museum exhibition to which it had been previously promised.

Thus I hope that it will be possible to have the two paintings listed above returned to us after the Rochester showing. Would you please let me know so that we can advise everyone concerned accordingly. I should be most grateful for your cooperation.

Sincerely,

EOH:lk

The CORNER Exhibition is an annual affair which usually includes one foreign guest and this year it will take place at Charlottenborg, the large, centrally located museum building which also houses the Royal Academy of Fine Arts. Situated next door to the Royal Theatre on one of the main squares of Copenhagen, it draws all of Denmark's prominent critics and art lovers.

Hemmingsen informs us that in the coming exhibit there would be room for 20 items by Shahn. His address is Kobenhavn K, Kromprinsessegade 2.

I shall be interested in what may come of this.

Sincerely,

Lois

Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
Information Center Service

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R. S. Everitt
107 E. S.Side Blv.
Independence, Mo.

KANSAS CITY, MO.
7 30 PM
31 MAR
1963

THIS SIDE OF CARD IS FOR ADDRESS

U.S. POSTAGE 3¢
LIBERTY

DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

April 11, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Mr. Harry H. Lerner of Triton Press, New York City, will phone early next week to discuss the reproduction of DEER ISLE, MAINE, the watercolor by Marin you sold to Mr. William C. Murray several years ago. Mr. Murray intends giving this painting to the Institute.

Enjoyed seeing you last week.

As ever,

Edward

Edward H. Dwight, Director

EHD:mcf
cc: Mr. Harry Lerner

[redacted]

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219 Hyers St.
Toms River N.J.
April 3 1963

Down Town Gallery
32 E. 51st St
N.Y., N.Y.
Att: Mrs E. Halpert
Dear Mrs Halpert.

I am the owner of a painting by John F. Peto which I would like to sell. 3000 1748

It is 22" wide x 30" long and is painted to look like a door on which many objects have been hung including a gun, artists palet, bugle, canteen, powder horn, powder flask, book, horseshoe, leather game bag etc.

If this painting would be of interest to you please contact me at your convenience

Sincerely
Robert F. Stein
Diamond-9-5688

April 11, 1963

Mr. Robert F. Stein
219 Hyers Street
Toms River, New Jersey

Dear Mr. Stein:

Upon receipt of your letter I checked with several persons familiar with the John F. Peto market and they all agreed that it would be impossible to stipulate a specific figure unless at least a photograph of your painting would be available. Since the quality of Peto's work varies considerably with the prices covering a wide range for the size you mentioned anywheres from $1,200. to the peak price of $5,000. retail, I find it impossible to make a specific appraisal. Since the distance is not very great would it be possible to have the painting brought to the Gallery at your convenience? I would be glad to be of help to you if you can make such arrangements.

Sincerely,

EGH:lk

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

9 April 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

So many thanks for your good letter. I appreciated all your comments regarding my change of life more than I can say. It was the devil of a decision to make, but every day I am more convinced than ever that it was the right one. Get off the see-saw, friend - it's ulcer-provoking!

Thanks so much too for the news about the nude lady. I can hardly wait, and I suppose that United Air Lines is the best way to send it. But for heaven's sake don't go prepaying any bills. There is such a thing as being over-generous, you know.

As things now stand, we have your collection scheduled here for November 7 to December 8. I understand that San Francisco expects it in January, and Bill is writing Tom Howe to find out just when. Are you coming out for your usual holidays that time of year, and if so, should we keep it up longer to have it on view while you are here? I wish we could invite you out, but what with the cost of moving new directors, etc., I expect we will be close to broke come the end of the year.

Incidentally, I trust that your insurance is arranged in such a way that there can be a maximum of $550.00 declared value per box. If the declaration is ad valorem, it is crucifying.

Again so many thanks for your understanding note, which I will treasure.

As ever,

Robert P. Griffing, Jr.
Director

RPG:lh

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April 6, 1963

Miss Helen Heninger
Gump's
250 Post Street
San Francisco 8, California

Dear Helen:

Right you are if you think you are! The fault is mine. The two Doves you have were the two I meant, but looking at the consignment in my usual cockeyed way I named the two marked very definitely <u>sold</u>.

No, we don't want you to send them back if you feel you can do something with them. We just wanted to make certain of their whereabouts.

In fact, when I told Edith of your letter she suggested you might want several others for the summer. So, if you would like some more Dove watercolors (approximately the same size and cost), do let me know so we may select them for you.

I love your new typewriter! And I will write you a long newsy letter the moment I have a chance. We are hanging a show this weekend which will put us in our usual chaotic state. Ergo, the briefness (and impersonality) of this note.

Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

JWolk

March 29, 1963

Mr. Paul Mocsanyi, Director
Department of Art
The New School for Social Research
66 West 12th Street
New York, New York

Dear Mr. Mocsanyi:

Enclosed please find the statement from Grippi Custom Framing for the repairs we had made to the frame on the Stuart Davis damaged in your show.

Would you please send a check for the amount due directly to

Grippi Custom Framing
200 East 59 Street
New York 22, New York.

Thank you for your attention to this matter.

Sincerely,

Jay Wolf
Assistant Director

JWslk

or to publishing information regarding sales transactions, auctions are responsible for obtaining written permission of both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or collector is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1963

Miss Sheila Stember
200 West 20th Street
New York 11, New York

Dear Miss Stember:

Thank you very much for your letter of April 4th with the inquiry on Stuart Davis.

May I suggest you get from either the Public Library or the library at the Modern Museum of Art the following publications:

Stuart Davis by Rudi Blesh
Stuart Davis by E.C. Goossen

If you are seeking information other than that contained in these books, the selected bibliography in both volumes should be of help to you in pursuingyour study further.

Sincerely,

Jay Wolf
Assistant Director

JWolk

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GALERIE COARD
TABLEAUX MODERNES
SOCIÉTÉ ANONYME AU CAPITAL DE 60.000 NF
36, AVENUE MATIGNON
PARIS 8e
TÉL. : ÉLY. 28-16
R.C. SEINE 57 B 10.208

Paris, April 4, 1963.

Mrs. Edith Halpert
Down Town Gallery
32 E, 51st Street
New York, N.Y.

Dear Mrs. Halpert,

We should be very happy to get in touch with you in order to organise an exhibition fo Mr. Rattner, whose paintings and personality are both interesting and exciting.

Our gallery is very well located and is a very spacious one, which could serve the purpose for a very interesting exhibition, but your co-operation and assistance would be essential to us in this matter.

I intend to be in New York next October, but I hope to hear from you before then and should you wish us to send you any pictures of our gallery, we will be pleased to forward them to you.

Awaiting the pleasure of your reply in the near future, we wish to remain,

Sincerely yours,

N. Grilichess

Gallery Coard

(N. Grillichess)

NG/pg

ARCHIVES OF AMERICAN ART

Mr. R.V. Hemmingsen
Kobenhavn K
Kronprinsessegade 2
Denmark

April 11, 1963

Dear Mr. Hemmingsen:

Thanks to Miss Lois A. Bingham, Chief of the Fine Arts Section of the Exhibits Division Information Center Service, I have been apprised of the fact that you would like to include an exhibition of about twenty works by Ben Shahn for whom we act as agents.

In her letter Miss Bingham supplied a good deal of information regarding your past exhibitions and cited additional data contained in your original communication to the U.S. Ambassador in Copenhagen. While I have not had an opportunity to discuss the matter with Ben Shahn I am quite certain that we can arrange such an exhibition with the help of several museums in New York and collectors to make up a group of twenty examples in various media in time for your CORNER Exhibition to be held in December 1963 - January 1964.

Would you be good enough to let me know what distribution you would like in the way of media - the relative number of paintings, drawings and serigraphs and whether you would like to have a retrospective group or the work of recent years. Also I thought you might be interested in the fact that there are two important examples in Stockholm - a large painting of the LUCKY DRAGON Series purchased by the National Museum and a large black and white portrait of Secretary Hammarskjold which was just acquired for the Hammarskjold Library of Uppsala. No doubt these may be borrowed directly from the two institutions.

Since we, as a gallery, cannot and do not assume any of the expenses involved in relation to packing, transportation and insurance to and from any consignee, I would like to inquire whether you are prepared to assume the expenses entailed and if so when you would like to have the exhibition shipped to you and in what manner, whether air or boat, and what agency.

I look forward to hearing from you in the near future so that the necessary arrangements may be made sufficiently ahead to assure delivery on time.

Sincerely,

EGH:lk
CC: to Lois A. Bingham

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F

Reed College

April 10, 1963

Mr. Jack Lawrence
229 East 52nd Street,
New York City, New York

Dear Mr. Lawrence:

I have today shipped back the Ben Shahn paintings we borrowed in New York and since your "Laissez Faire" was picked up at the Downtown Gallery I have requested that it be returned there. I hope that this will be satisfactory to you.

I would appreciate hearing of its safe return to you.

May I express again the sincere appreciation of Reed College in making this exhibition a distinct success.

Cordially,

HN

Henry M. Norton
Director of Research

HMN:jw

cc: Downtown Gallery

F. Jack Lawrence

[redacted]

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[encl. April 1, 1963]

RUBIN, BAUM & LEVIN
598 MADISON AVENUE
NEW YORK 22, N.Y.

April , 1963

Mr. Mitchell Ragovin
Internal Revenue Service
Room 3007
Washington, D. C.

Re: Gifts by Edith G. Halpert and Downtown Gallery, Inc. to Corcoran Gallery.

Dear Mr. Ragovin:

At our conference on March 29th, you asked that we furnish certain additional information with respect to the above matter.

1. Inquiry was made as to the market value of the collection which is being given. It would be extremely difficult, and purely a matter of expert opinion, for anyone to attempt to fix dollar valuations for the various items of the collection. If what is desired is some idea as to the overall value of the gifts involved, I am sure that the Corcoran Gallery could do this and it would be more appropriate for them to do so. However, Mrs. Halpert can state the relative values of the gift as compared with the entire assets of Downtown Gallery, Inc. Mrs. Halpert will affirm most definitely that the value of the items being given is less than one-half of the value of all the assets of Downtown Gallery, Inc. I believe that this is the pertinent consideration from the tax viewpoint.

2. We were asked to indicate what charitable gifts had been made by Downtown Gallery, Inc. in the past. The charitable contribution deductions taken by Downtown Gallery, Inc. during the past four years are as follows:

Fiscal Year Ended	Charitable Contribution
August 31, 1962	$3,290.00
August 31, 1961	2,487.08
August 31, 1960	2,871.00
August 31, 1959	2,395.00

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April 12, 1963

Mr. Gudmund Vigtel, Assistant Director
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mr. Vigtel:

Mrs. Halpert will be pleased to see Miss Linda Lichtenberg on Monday, April 15th. She may come to the gallery at 11 o'clock or a few minutes later (no earlier, if you please).

Needless to say, Mrs. Halpert will be delighted to see you at the same time, should you be able to make the trip.

Kindest regards.

Sincerely,

Jay Wolf
Assistant Director

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April 6, 1963

Mrs. Henry L.F. Kreger
2283 Chatfield Drive
Cleveland Heights 6, Ohio

Dear Mrs. Kregers

The painting by Georgia O'Keeffe, you spoke of in your letter, is still available. You were correct; the price is $3800.00. I can have the picture shipped to you whenever it is convenient. Our policy is as follows; you place the insurance on the painting. You will insure it for the full value. When you reply to my letter, if you will let me know when or the date your insurance is effective, I can ship the picture on that date.

Thanking you for your letter. In the meantime, I am awaiting your reply.

Sincerely yours

John Marin, Jr.

After you have received the painting, if you so desire, the glass may be removed. But I would not recommend this before shipment. If you are not certain as to how to remove the glass, may I suggest you're taking it to the Cleveland Museum. One other point, I would like to make. Never let anyone put masking tape over the glass, the reason; its being plexiglass and not ordinary glass. Masking tape will permanently mark plexiglass.

I will have the painting sent to you collect via Railway Express.

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April 11, 1963

Mr. Charles Benenson
15 Dolma Road
Scarsdale, New York

Dear Mr. Benenson:

Please forgive my delayed "thank-you" note but the opening of the new show kept me so occupied I did not have an opportunity to write sooner.

Needless to say the loan of the two paintings by Davis was a tremendous contribution to the exhibition which, you may have heard, was a tremendous success despite the lack of newspaper coverage because of the strike. I am happy that you had a glimpse of the show and hope that you too enjoyed it as an overall statement of what is going on in the art world today.

So I want to express my deep gratitude for your cooperation.
My best regards.

Sincerely,

ECH:lk

P.S.: Do come in to see Stuart's latest paintings now on view in our 37th Annual Spring Exhibition.

April 4, 1963

Mr. Gudmund Vigtel,
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Vigtel:

The enclosed list represents the pictures which are to be returned to The Downtown Gallery. The pictures not listed are to be delivered to:

Hayes Storage
305 East 61 St.
New York, N. Y.

Very truly yours,

Lottie Kreisman,
Secretary

or to publishing information regarding sales transaction.
researchers are responsible for obtaining written permission
m both artist and purchaser involved. If it cannot be
ablished after a reasonable search whether an artist or
rchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

April 11, 1963

Mr. Burket E. Graf, A.I.A.
521 Continental Building
Lincoln, Nebraska

Dear Mr. Graf:

Upon receipt of your letter I checked with my travel agent who attempted to work out a split schedule as she knows that it will be impossible for me to make a plane at 8 AM and be in condition to talk that evening. My regular rising hour is 10. Anything before that makes an ugly character of me for at least 48 hours.

Consequently I decided on the 11:40 AM flight leaving Newark (#745) and hope that it will be convenient for someone to pick me up in Omaha without messing up the dinner schedule. I would rather do without the meal and just snag a sandwich en-route, with a drink perhaps, - in preference to the early rising. If this is satisfactory to you will you please advise me accordingly. My round trip tickets have been ordered but of course I can make whatever changes are necessary. I plan to leave sometime in the afternoon for Omaha on Saturday and stay over for the Sunday late morning plane to New York.

Unless I hear to the contrary I will carry out this schedule and will - in any event - be in Lincoln in time for the lecture - and stay at the Hotel Cornhusker as you suggested with the idea of seeing the Art Center during Saturday with expectations of seeing the collection and a number of my friends during the day.

I trust that this is all satisfactory to you - and look forward to my visit in Lincoln.

Sincerely,

EGH:lk

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

TRUMAN B. DOUGLASS, EXECUTIVE VICE PRESIDENT
HOWARD E. SPRAGG, TREASURER
287 PARK AVENUE SOUTH, NEW YORK 10, N. Y.

DIVISION OF CHRISTIAN EDUCATION
EDWARD A. POWERS, GENERAL SECRETARY

JOSEPH A. HOWELL, SPECIALIZED MINISTRIES
1505 RACE STREET, PHILADELPHIA 2, PENNSYLVANIA

UNITED CHURCH BOARD FOR HOMELAND MINISTRIES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 10, 1963

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I have been commissioned by the United Church of Christ to produce a color filmstrip interpreting the insights of modern and contemporary artists to our church congregations.

Among the works we would like to include in this production is the painting by the late Max Weber, THREE PATRIARCHS (1948), last listed, to my knowledge, in the collection of the artist.

Might we have permission to reproduce this work as a filmstrip frame?

If permission is granted, might we secure from you an authorized color transparency, preferably 2 x 2", from which the reproduction could be made? If this service is not available, could you suggest an approved source from which a slide might be obtained?

May I assure you that we will make every effort to be faithful to the painting, both in the quality of our reproduction and in the spirit of our interpretation. We are proud of the fact that filmstrips produced by the United Church Audio-Visual department have been recipients of national educational film awards for the quality of their production. You may be sure that we will be faithful and responsible to any work we reproduce.

The filmstrip, I might add, is being produced on a non-profit basis for distribution, primarily, within congregations of the United Church.

I will look forward to your answer. We will be most appreciative of whatever help you may be able to give us.

Please reply to:

The Reverend J. Thomas Leamon
12 Dorrance Street
Danielson, Connecticut

Thank you.

Very truly yours,

J. Thomas Leamon

JTL:VM

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

372 HAYES AVENUE
SANTA CLARA, CALIF.
30 MARCH, 1963

DEAR EDITH HALPERT,

WHEN YOUR LETTER CAME IN REPLY TO MY INQUIRY REGARDING THE COMPARATIVE PRICES OF THE O'KEEFFEE PAINTINGS AT THE DOWNTOWN GALLERY, I WAS SO VERY DISAPPOINTED THAT FOR MONTHS I HAVE REMAINED SILENT, NEGLECTING TO ACKNOWLEDGE YOUR KIND LETTER. YOU SEE I HAD NO IDEA THE O'KEEFFE'S SOLD FOR SUCH FANTASTIC PRICES. I STILL WANT TO OWN O'KEEFFE'S MORE THAN I WANT TO OWN THE WORKS OF ANY OTHER PAINTER OF THE BELOVED AMERICAN WEST. BUT IT WELL MAY NOW NEVER BE POSSIBLE. AT ANY EVENT I WILL HAVE TO SAVE AND SAVE AND SAVE. I WOULD NOT BELIEVE IT POSSIBLE TO SAVE ENOUGH MONEY FOR A GOOD OIL UNTIL AT LEAST A DECADE AND A HALF. BY THEN O'KEEFFE WILL HAVE TAKEN HER INDEFINITE LEAVE.... THE PRICES WILL DOUBTLESS DOUBLE. THEN I WILL BE RIGHT BACK WHERE I STARTED!

THANK YOU FOR PUTTING ME, NONETHELESS, ON WHAT I ASSUME IS CALLED YOUR "MAILING LIST." I HAVE ESPECIALLY ENJOYED THE CATALOGUE-ANNOUNCEMENTS OF THE BRODERSON AND THE CURRENT" SIGNS AND SYMBOLS# U.S.A." EXHIBITIONS. I SAW BRODERSON'S WORK AT THE DE YOUNG IN SAN FRANCISCO. AM IMPRESSED. YOU ARE SMART TO"SIGN HIM UP"... TO BE HIS NEW YORK AGENT. EVERY GOOD WISH FOR YOUR HEALTH AND CONTINUED SUCCESS WITH THE GALLERY.

SINCERELY,

DAVID DONOHO

P.S. I AM A LITTLE DISAPPOINTED THAT GEORGIA O'KEEFFE LAST SUMMER AT GHOST RANCH DID NOT HINT THAT I COULDN'T POSSIBLY TOUCH THE PRICE OF ONE OF HER PAINTINGS. SHE DID NOT EVEN HINT THAT ONLY THE VASTLY RICH MIGHT OFFORD ONE. HAD SHE DONE SO, THEN, MRS. HALPERT, I WOULD NOT HAVE

April 11, 1963

Mrs. J. D. Bisgard
6610 Prairie Avenue
Omaha, Nebraska

Dear Mrs. Bisgard:

Thank you so much for your very kind invitation to have dinner with you on the evening of April 20th, - Saturday. I shall be delighted to be with you and Mr. Bisgard.

After checking with my travel agent, I have finally concluded my plans and expect to arrive in Lincoln in time for dinner on Friday and will stay overnight at the Hotel Cornhusker (I adore that name). There I will check further to ascertain what flight there is from Lincoln to Omaha which I expect to leave on Sunday morning (I can't recall at the moment the exact time, whether it is 10 or 11 AM) for New York and all the work that will accumulate during my absence. I hope to have some time Saturday afternoon to take a peek at the Joslyn Art Center and certainly look forward to seeing you that evening. Until then, my very best regards.

Sincerely,

EGH:lk

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

April 2, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Ruthie and I are coming down for the Armory Show opening Friday night and hope to see you then.

We leave the matter of the Davis and Sheeler in your hands, please bill us as soon as you can. We trust that in the meantime no one will buy Sheeler's painting THE MANDARIN.

See you soon.

Sincerely,

Edward

Edward H. Dwight, Director

EHD:mcf

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[redacted]

April 1, 1963

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

I know there has been considerable snow this winter and early spring but it seem incredible that you would be skiing so consistently for son long a period.

I miss you and Steve and wonder why you have not been in to see me for so long a time. Have I been naughty or have you been so occupied? Do let me hear from you.

Affectionately,

EGH:lk

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 12, 1963

Registrar
Wadsworth Atheneum
Hartford, Connecticut

Dear Sir:

We have sent you by Railway Express Agency the American folk art sculpture KEY AND SAY - Locksmith C.P.'s Sign.

It was one of the most admired objects in our recent Signs & Symbols, U.S.A. exhibition, and we are most grateful for your cooperation in making this piece available to us.

Would you please sign and return the enclosed receipt when the KEY AND SAW is again in your possession. Once more our thanks.

Sincerely,

Jay Wolf
Assistant Director

JWtlk

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[redacted]

The contributions consisted partly in works of art and partly in cash.

3. Inquiry was also made as to whether Downtown Gallery, Inc. used the paintings which would be given to Corcoran in furtherance of its corporate business purposes in the past and whether the corporate gift will also further these purposes. The answer is in the affirmative as to both these questions. The paintings were used in the past for display, exhibition and publicity purposes, which aided in furthering sales by the corporation. As to the proposed gift, although its motivation and main purpose are charitable, it would have the further effect of aiding the Downtown Gallery in a number of ways, such as enhancing its reputation, furthering the sales of paintings which it retained by artists whose works will now be exhibited by Corcoran, etc.

4. We were also asked as to whether the paintings which are being given the corporation were mainly purchased during the last five years or prior thereto. The answer is thepaintings were purchased mainly prior to the last five years.

You will recall that you stated that there was difficulty in granting the ruling (5) requested in our letter of July 20, 1962 to the Commissioner, This was a request for a ruling that in valuing the corporation's stock at the time of Mrs. Halpert's death, the paintings covered by the corporate gift shall not be deemed an asset of the corporation, since ownership thereof will vest automatically in Corcoran upon her death. You stated that there is a policy of the Internal Revenue Service against giving rulings as to estate tax with respect to a living person. You asked that we give further consideration to this point in order to see whether we could not avoid the difficulty in some way.

The need for the ruling arose from the fact that the proposed gift by the corporation was to be staggered over a ten-year period, and the corporation was to retain an interest for Mrs. Halpert's life. In order to avoid this entire difficulty, Mrs. Halpert is willing to have the corporation make an outright and immediate gift to Corcoran of the paintings, without staggering the gift and without

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Oppenheimer & Co.

MEMBERS NEW YORK STOCK EXCHANGE

5 HANOVER SQUARE/NEW YORK 4, NEW YORK/DIGBY 4-4460/CABLE ADDRESS: MOPENER NEW YORK

April 3, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51 st. Street
New York, 22, N.Y.

Dear Mrs. Halpert,

I am enclosing a check in the amount of $2500.00, as partial payment on the John Marin painting recently purchased. If you will let me know when the picture is ready, I will see that it is picked up and the balance paid.

With kindest personal regards, I am

Yours truly,

Bernard Usher

B/ M

March 30, 1963

Mr. F.M. Hinkhouse, Director
The Phoenix Art Museum
1625 North Central Ave.
Phoenix 4, Arizona

Dear Mr. Hinkhouse:

In Mrs. Halpert's absence, I am answering some of her letters. I hope you will excuse an answer from a substitute, rather than waiting for one from the first-string.

Would you please send us a photo of the MAX WEBER landscape, which Mr. Marshall has given the museum. Mr. Weber did a number of them in his lifetime, so Mrs. Halpert will want the photo in order to identify the painting.

When we have received the photo, Mrs. Halpert will be in touch with you and be able to give you the information you want.

Sincerely,

Jay Wolf
Assistant Director

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April 2, 1963

Mr. Neil Rosenstein
3 Beechwood Road
Roslyn, L.I., N.Y.

Dear Mr. Rosenstein:

You can well realize how embarrassing it is for me to dun you for the balance due on a purchase made November, 1960 - a period of two and a half years.

It would be even more embarrassing to turn this over to a collection agency, an experience I have not had during the entire course of my business career. Since we are responsible to the artist for payment I am constantly pressured and I am sure that you can appreciate not only the nuisance value but the continued embarrassment and waste of time, effort and expense.

Won't you please have the courtesy of sending me an immediate reply together with a check for the amount involved. Thank you for your attention.

Sincerely,

EGH:lk

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...for to publishing information regarding sales transactions. ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

April 1, 1963

Miss Lois A. Bingham
Exhibits Division, ICS
United States Information Agency
Washington 25, D. C.

Dear Miss Bingham:

I am enclosing a copy of a letter which I received from the Aetna Insurance Company which is self-explanatory.

Do I have the say-so on the part of the U.S.I.A. to send the John Marin BOAT, SEA AND ROCKS to Miss Watherston for repairs? I am waiting to hear from you before going ahead and would therefore appreciate your prompt reply.

Thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JMJr:lk

SPRINGFIELD

AFA

MUSEUM OF FINE ARTS

49 CHESTNUT STREET
SPRINGFIELD 3, MASSACHUSETTS

April 4, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Yes, I am very definitely interested in your pair of portraits. Assuming that the relining, repairing and cleaning will be proper, I can say now that we would like to acquire them at your price of $2,500. I want to buy them in memory of Mrs. Wesson, who as you can see from the enclosed article, has made us through her benevolence, the key focal point for the works of Field.

With kind regards and the hope that I may call on you in the not too distant future.

Sincerely yours,

Frederick B. Robinson

Frederick B. Robinson
Director

FBR:cm
Enc:

March 29, 1963

Mrs. John A. Pope
Chief Traveling Exhibition Service
Smithsonian Institute
Washington 25, D. C.

Dear Mrs. Pope:

In referring to our consignment invoice No. 6391 dated June 7, 1961 we find that the two drawings by William Zorach ASCENSION, and CAT, were to be returned to us in September, 1962. To date we have not receiged these pictures and we would be grateful if you let us know their whereabouts and if you intend to return them to the Gallery.

Thank you for your attention to this matter.

Sincerely,

John Marin, Jr.

JMJr:lk

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April 3, 1963

Mr. Burton Cumming
Director of Publications
New York Graphic Society
Greenwich, Conn.

Dear Mr. Cumming:

We are pleased to give you permission to reproduce BABE LA TOUR by Stuart Davis in your forthcoming publication, "The Story of the Armory Show", by Milton W. Brown.

If there is anything else we may do to be of assistance, please let us know.

Sincerely,

Jay Wolf
Assistant Director

[redacted]

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DEPARTMENT OF ART
College of Fine and Applied Arts
University of Illinois, Urbana

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April 5, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Another of our Festival of Contemporary Arts is drawing to a close. It seems to have measured up to the preceding festivals in every way--Exhibition and Catalogue were better than par:I thought--the musicals and plays were very illuminating and provocative. Needless to say we are all excited about the possibility of being able to purchase the Stuart Davis and are grateful to you, not only lending such a beautiful example of his work for the Show, but for conceding a considerable discount to bring it within our price range. I think it is very beautiful and typical of his work.

We are still very much aware that you have never been paid your honorarium and expenses for the excellent talk you gave here two years ago, during our last Festival. As far as I can determine this has gone on like this because we have not submitted a voucher for your expenses, but whatever the cause let's take care of this right away.

I have a suggestion to make. Although the paying of an honorarium presents no difficulty, our State controlled accounting procedures require that reimbursements for expenses include an itemization of all fares, meals, taxis, etc. In addition the accounting office requires that ticket stubs or receipts be submitted in claiming refunds for transportation. All this a nuisance of course, and I dare say at this late date you might not be able to find the receipts or stubs for your air travel out here. Consequently, I suggest that we simply arrive at a round figure which would fairly compensate you for your expenses--add this to the honorarium we were to pay you--and pay it all as an honorarium. How does the figure of $350 strike you--$200 for the honorarium (as originally agreed I believe between yourself and Warren Doolittle)--and $150 to cover your expenses. According to information obtained here, a first class round trip plane fare from New York comes to $132.20 without tax (and at that time the Accounting Division would have had to insist that all University reimbursed fares be purchased tax exempt). I have also estimated that further expenses--taxis and meals--might have been covered by the remaining $17.80. As I recall you did not incur any overnight expense.

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GUMP'S

Agents in:
AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

4/3/63

Mr. Jay Wolf
Ass't. Director
The Downtown Gallery
32 E. 51st
New York City

Dear Jay:

You certainly should trouble me. As a matter of fact, you should have really come on strong. Since returning from N.Y.C. it seems that my attention has been dragged to a dozen different projects,most of which have kept me from doing my regular work in the gallery. I stepped off of the train on a wet Wednesday afternoon, came to work and was caught in the middle of a very complicated Danish exhibitom, which was a store wide show, including the use of the gallery. There were hundreds of pieces, small,large and in between, and nobody it seemed to do the paper work, selling, special orders or be the general information booth but Carolyn and me. Charm oozed from every corner of the gallery and the store. We felt as though we hadebeen put through a charm bath within a very few days. Trees were growing, fountains were playing, and ceramic bric-a-brac with hats and faces peering at us from every inch. The show didn't last long, but long enough for me to have a good case of the whips and snaps from the beauty, whimsy, delight, charm and color of it all. Poor Carolyn is still working on orders. When she asks me a question all I do now is throw up my arms and cry "I just don't know". Anyway the doctor recommended a bottle of MAALOX for the stomach, and a trip to the country. Have taken three bottles of the stuff, and go to the country next week. The lovely part is the last two weeks, I am getting my work caught up, and loving every minute of it. Even went out and bought a new typewriter for my house and work peacefully there.

Everyone in the San Francisco art field, except us, seem to be angry, not speaking, or generally upset over the recent Annual at the S.F. Museum. There is nothing to be upset about, the show is not bad painting particularly, it is just a good sized bore. Most of the people involved just don't seem to look beyond San Francisco enough to recognize the fact. Anyway the gallery and our group of painters keep going along doing very well, and getting minds

March 29, 1963

Mr. Walter McBride, Director
Grand Rapids Art Gallery
230 Fulton Street East
Grand Rapids, Michigan

Dear Mr. McBride:

Please find enclosed a statement from Grippi Custom Framing for repairs necessary to the Rattner and Ben Shahn pictures, damaged while in your possession.

Would you please send a check for the amount due directly to:

Grippi Custom Framing
200 East 59 Street
New York 22, New York.

Thank you for your attention to this matter.

Sincerely,

Jay Wolf,
Assistant Director

JWslk

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April 6, 1963

Mr. Donald F. Morris, Director
Park Gallery
20090 Livernois
Detroit 21, Michigan

Dear Mr. Morris:

We would be grateful if you kindly return to us as soon as possible the Abraham Rattner oil painting JOB #9, No. 59/04 on our consignment invoice. This picture has been selected for an exhibition which will start during the last week of April, and we therefor ask your prompt attention so that the picture arrives in time.

Thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JMJr:lk

[redacted]

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ARCHIVES OF AMERICAN ART

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April 1, 1963

Mrs. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Dory:

I have often thought of you and Andre in recent months and finally decided to write to find out if you plan to be in New York. It has been a long long time since your last visit and I miss you and Andre very much and even Stuart Davis has asked about you recently.

Do write and let me know when you plan to be in New York and if unbeknownst to me I done wrong, which might explain your silence, don't hesitate to tell me so. In any event I look forward to your note.

Affectionately,

EGH:lk

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best way I can describe my loss of interest. ~~[illegible]~~ not, it was a distinct reaction — and taking place, as it did, within a couple of days of the picture's delivery, I hoped that I would not be imposing by asking permission to return it. I am sorry — the error in judgment was completely mine.

Sincerely yours,

Helen W. Rayburn

April the third —

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

dory langdon previn

1454 Stone Canyon Road
L.A- 24, Calif

April 9, 1963

Dear Edith:

I'm very sorry we haven't been in touch with you; we've been touring and away from home for a couple of months. Andre' has been conducting the symphony orchestras in Dallas, St. Louis, Tuscon, etc. We're home now for a little while, then we go to Philadelphia where he conducts and on to New York for 5 concerts at Lincoln Center.

That is when we'll see you and hopefully buy a piece of folk art. When we saw your brochure we were crestfallen, because there were so many things we would like to have had and now we're sure all the choice pieces have been bought. Nevertheless, you always have some kind of little goodie to show us and we look forward to that.

Othere than this, there is nothing but the same goings-on for us. We were nominated together for best song this year in the Academy Awards, and last night we watched ourselves lose but the nomination was a thrill in any case.

So I'll close with fond affection and we hope to see you in the late spring. Please convey our very best to Mr. and Mrs. Davis.

Sincerely,

Dory

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April 4, 1963

Memorandum of Appraisal for the Art Dealers Association of America, Inc. of the Following Oil Painting Owned by Mr. Stephen E. Kelly and Given to Hamilton College, Clinton, New York

The following evaluations were made by the respective members of the panel for the Edmund Lewandowski Blast Furnace:

Downtown Gallery	$950
Alan Gallery	$750

Agreed upon appraisal: $850

Edith G. Halpert

[redacted]

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April 2, 1963

Mr. Robert Q. Lewis
Hotel Lombardy
111 East 56th Street
New York 22, New York

Dear Mr. Lewis:

I have hesitated writing to you as it is rather embarrassing for me to do so but having had no further visits from you nor any response to our monthly statement I wonder whether for some reason or other our communications have not reached you at your New York address nor have reached your agent in California.

Won't you please communicate with me upon receipt of the letter so that I may know what to report to the two artists involved. I shall be most grateful for your attention and your cooperation - and hope that you will come in to see us soon again.

Sincerely,

FGH:lk

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Dear Miss Lafferty -

My husband and I were very happy to learn from Lee Kingman that you will be in Omaha on April 20. Will you have dinner with us that evening?

All of us look forward with much pleasure to your visit in Nebraska.

Yours cordially,

Mary Elizabeth Bingard

April 4, 1963 Mrs. J. R.

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Called 4/17 per V° Fine

Picked up May 18

Ent May 28

FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

11 April 1963

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

RE: Exhibition of Folk Art
Fine Arts Festival, 1963

Dear Mrs. Halperts

We are delighted to learn from Mrs. S. Allan Jacobs of our Festival Committee that you will be willing to loan The Fort Wayne Art Museum several pieces from your collection of American Folk Art for our 1963 Fine Arts Festival.

It had been my desire, from the time the "Folk Arts" theme was chosen by this year's committee, to show the underlying influence of our folk art upon contemporary art forms. Your generous assistance will make this possible.

Mrs. Jacobs tells us that you feel we should plan for approximately thirty (30) pieces to make a meaningful presentation and that you are willing to select these for us from your collection. Perfect!

Would it be possible for you to send me a preliminary listing (descriptions and sizes) of the pieces you select at your earliest convenience so that we can complete our plans and arrangements for transportation and insurance, and of course, reserve the necessary gallery space?

I understand that Santini Brothers now handle your crating and shipping. We have worked with them before and they are most cooperative and reliable and I am certain that they will be able to give us an estimate of costs from your preliminary list. We will, of course, need transportation and insurance estimates for budget considerations and requests, especially since our funds are quite limited.

It will be necessary for us to have our installation completed by 4 o'clock in the afternoon of Tuesday, May 28 and the Festival will continue through Sunday, June 2.

Again, Mrs. Halpert, I cannot tell you how delighted I am, personally, that you are willing to help us in our endeavors to bring good examples of art to our community.

Sincerely yours,
Theodore B. Fitzwater
Theodore B. Fitzwater
Director

TBF/ef

O'DONNELL ISELIN
104 EAST 71ST STREET
NEW YORK 21, N.Y.

April 10, 1963

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As I sent in my acceptance to Mr. and Mrs. Miller's invitation for Thursday, April 18, from 6 to 8 P.M., I wanted to confirm my invitation to escort you from 51st Street to 10 Gracie Square, that is if you are still going to the reception.

There is one little condition, which is I want to arrive at Gracie Square as near six as possible. I have another engagement that evening and I must leave 10 Gracie Square early, about 6:30. I will call for you about 5:45 with a taxi to take us there. If this is not agreeable, I will of course understand and I will fade out of the picture.

I expect to telephone you sometime the morning of the eighteenth to see whether the deal is still on. There is no necessity to acknowledge the receipt of this letter.

Sincerely yours,

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The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

DR. ALAN R. SOLOMON, DIRECTOR

April 8, 1963

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

With regard to the Dove painting owned by Mr. Shepard, about which you asked: It is long ago and my memory may not be accurate, but if I recall correctly, this painting is one which I bought from Mr. Shepard for the White Museum, of which I sent you a color slide long ago. If my recollection is correct, it is a landscape at Cagnes. Just to make sure I will check with Miss Inez Garson, Assistant Director at the White Art Museum, who will check the records for you.

Thank you for your nice words on our opening exhibition. I am indeed interested in your current show and I will stop by before it closes. May I also say that you gave your usual good account of yourself at the Harmonie Club dinner last Sunday; the evening revealed once more how much general interest there is in art at the moment and this is, of course, not displeasing. I will stop in on you soon.

Best wishes.

Sincerely,

Alan R. Solomon
Director

ARS/gw

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, *Director*
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3767

March 29, 1963

Mr. Joseph D. Isaacson
1115 Broadway
New York 10, New York

Dear Mr. Isaacson:

Thank you ever so much for your order of the two Ben Shahn silkscreens, IMMORTAL WORDS, 1958.

Unfortunately we have no messenger service which we can avail ourselves of to deliver these silk-screens. Since it would be dangerous to mail them and excensive to send them by any other method, would you please have them picked up at the Gallery? If you will let me know in advance when you plan to have them picked up, I will make certain they are properly packed and ready.

Cordially,

Jay Wolf
Assistant Director

JWslk

Please give to bearer.
Jo. D. Isaacson

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1963

Mr. Sterling D. Emerson, Director
The Shelburne Museum
Shelburne, Vermont

Dear Sterling:

Much to my astonishment and gratification the enclosed appeared in the New York extra issue of Life magazine. Since I know that the distribution is limited to this city I am sending the clip to you.

In the absence of newspapers our exhibition has had continuous plugs on three TV stations and stories will appear in Art News, Art Voices, etc., in the May issue. From every point of view this has been a tremendous success and I regret that you did not see all the Shelburne objects installed in place where they have been admired by a large audience. I have just received a letter from Watson Webb, Jr. who advised me that following my request he was sending you the photographs of the entire installation (with the exception of two walls) to The Shelburne Museum. It occurred to me that you would like to have this record for your files.

Have you any suggestions about the return of the objects when the exhibition closes. This has been a most extravagant self-indulgence as there was nothing for sale in the entire show which was borrowed from various parts of the country as indicated in the catalogue. It might amuse you that last night I appeared on a panel with Mr. Alloway who organized the Pop Art show at the Guggenheim Museum. Naturally the inference that Pop Art had a long ancestry in this country irritated everyone connected with that institution; but after the panel addresses and the discussion that ensued where we almost came to blows, we parted good friends and he promised to come in to see the show as part of his educational process. The audience was delighted with the controversy and all is well.

May I thank you for your cooperation in not only lending these handsome objects but also in delivering them in person. It was delightful to see you and your charming wife. Maybe I can wangle another trip out of you with the hope that you can

(cont'd)

April 5, 1963

Mr. Richard M. Bennett, F.A.I.A.
Loebl, Schlossman & Bennett
333 North Michigan Avenue
Chicago 1, Illinois

Dear Mr. Bennett:

We received your letter of April 4th, and have already forwarded the letter enclosed therein to Mr. Abraham Rattner.

For your records his present address is:

Mr. Abraham Rattner
7 rue Antoine Chantin
Paris 14, France

Sincerely yours,

Lottie Kreisman,
Secretary

[redacted]

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ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif. OLympia 7-1549

March 30, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Jay Wolf
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Jay,

Today we sent airmail special delivery the new Broderson pastel The Rape I. We did not have time to frame it. I also sent the receipt you requested. This pastel is related to the theme "The Nun of the Skull", and is of course the same woman--the mother of the child. (There are three Rapes !!! Poor woman, as Morris says.) Morris will send the Kabuki theater program giving the translation of the story.

We are working very hard, and the future bodes exceeding well for the gallery. Our current show of Robert Bosworth is very successful, and we have sold sixteen paintings, and have a hold on one, destined for the Santa Barbara Museum. Olé!

Everyone here is planning for the Big Gala (my title), the fund-raising project for the new L.A. Museum. It s a La Cienega Gallery promenade, with street decorations, music, and cocktails. Our "surprise" is an exhibition of Henry Miller watercolors, mostly borrowed from collectors, but he's going to give us a few to sell, and he will be here. He is a delightful person; he came in yesterday, and was very enthusiastic about the gallery. He was crazy about our Bernice Kussoy. As you may know, Miller is here doing "Tropic of Cancer"; Bernie Wolf is working with him on the picture script.

Do you have any Broderson brochures left? Several Broderson collectors are most eager to have one, if you can spare a few.

I miss you all very much. Hope you can come out some day. How thrilling to be going to Europe for a vacation.

With warm good wished,

Joan Ankrum

Pls send if available 10 or 12

April 2, 1963

Mr. William L. Moise
1139 Whitefield Avenue
Sarasota, Florida

Dear Bill:

You were a doll (and I don't mean it in the contemporary sense) to send me the two pamphlets relating to The Old Meeting House at Head Tide. I sent one copy to Mr. Cowles and am retaining the other for our documentary files.

As usual it was a pleasure to see you and I hope that one of these days you will manage to lure Adelaide to New York with you and will let me know in advance so that we can have an evening together. Meanwhile, best regards.

As ever,

ECH:lk

ARCHIVES OF AMERICAN ART

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April 4, 1963

MRS. HENRY L. F. KREGER
2283 CHATFIELD DRIVE
CLEVELAND HEIGHTS 6, OHIO

Mr. John Marin Jr.
The Downtown Gallery
New York 22. N.Y.

Dear Mr. Marin,

Early in March when I was in New York you showed me a painting of Georgia O'Keeffe "Near Abiquiu N.M." # 1 # 20.

I am wondering if you still have this painting as I have decided that I would like to buy it.

The note that you gave me states

Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-3996

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April 2, 1963

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

So glad you can stop here, but the date is a real blow. The only time all month when I'll be out of town is the weekend of the 20-21. It is most disappointing for I was certainly looking forward to seeing you again and showing you around.

Your visit to Omaha will not be unattended, however. I have alerted the Omaha forces--the Bisgards, my wife, Betty, and our Curator, Richard Ahlborn--to give you the Joslyn tour and perhaps, if your schedule allows, dinner and an evening visit.

I certainly feel cheated in missing out on your first Nebraska visit, but perhaps after finding your way here once, you'll come again. Let us know your final weekend plans--arrival, departure times, etc.--and I suggest you come directly to the Museum on Saturday and ask for a message.

With best wishes,

Sincerely,

Eugene Kingman

EK:am

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ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif. OLympia 7-1549

April 4, 1963

Mr. Jay Wolf
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Jay,

It's the witching hour, so this is just a note to tell you that Morris says his pastel should be $600.00.

If you have any of the Signs and Symobols catalogues, I would love to have one or two, as it is the first inclusion of Morris' name on the roster of artists.

Love to all.

Hastily,

Joan Ankrum

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ARKANSAS ARTS CENTER

MACARTHUR PARK, LITTLE ROCK, ARKANSAS

April 10, 1963

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I wish to express our appreciation for the loan of your John Marin paintings which are now on exhibition at the Arts Center. The paintings arrived in good condition, and we have sent the University of Arizona a signed copy of the Shipping Notice.

A loan such as this adds enrichment to our exhibition program. We expect a marked increase in attendance because of the enthusiastic response to the John Marin Exhibition.

Sincerely,

Alan R. Symonds

Alan R. Symonds
Executive Director

ARS/mw

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NEW YORK GRAPHIC SOCIETY
Greenwich, Connecticut

Publishers, LTD.

April 1, 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Mr. Joseph Trovato at the Munson-Williams-Proctor Institute in Utica, New York has recently sent us a photograph of "Babe La Tour" by Davis (Stuart) after obtaining permission from The Downtown Gallery to release it to us from the Armory Show 50th Anniversary Exhibition in Utica.

We are now writing to ask for permission to reproduce this photograph in our forthcoming publication, THE STORY OF THE ARMORY SHOW, by Milton W. Brown. The proper credit will be given, of course.

We are very close to our final deadline and would therefore appreciate a reply as soon as possible.

Sincerely,

Burton Cumming
Director of Publications

BC:lc

P.S. Hope all is going well with you.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

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April 8, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

Self Portrait by Karl Zerbe was shipped to the Gallery from the Birmingham Museum of Art, Birmingham, Alabama where it was on exhibit in the Karz Zerbe Retrospective organized by The American Federation of Arts. It would appear that the American Federation decided to place the encaustic in a traveling frame. Since it was not returned to New York, they could not exchange frames before the painting was returned to you. They, therefore, must have instructed Hahn Brothers to return the original frame to the Downtown Gallery.

I hope the above clarifies this situation.

The encaustic will be returned with the rest of Mrs. Halpert's collection.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Sheila Stember
200 West 20th Street
New York City 11, New York

April 4, 1963

Dear Sirs,

Could you give me some information regarding the work of Stuart Davis? I understand you handle his work.

Do you have catalogues I might be able to consult? Do you have a prepared bibliography or other such aid? I should appreciate any help you can give me.

Thank ya.

Yours truly,
Sheila Stember

April 3, 1964

Mr. Bartlett H. Hayes Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

Thank you for sending some of the material ahead as we were obliged to send these to another exhibition. I presume the balance will follow shortly.

No doubt Ekdworth reported to you that the GOLDEN EAGLE arrived in very bad condition, with the broken pieces taped to the sculpture. I might as well tell you that I'm very distressed about the eagle as it is undoubtedly one of the outstanding examples among wood sculptures.

I am sending a copy of this letter to Tom Tibbs as I don't know where the damage occurred. In any event, I hope you will both report it to your respective insurance companies. My recent experiences with sculpture have been very sad indeed and I am determined that hereafter we will make no further shipments of three-dimensional objects.

I've been waiting to hear regarding the reception of this exhibition in Andover. If there are any clippings, could you send them on to me. Naturally, I'm very much interested in the reaction of the younger generation. Best regards.

Sincerely yours,

HHH/ca

or to publishing information regarding sales transactions, owners are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or his estate is living, it can be assumed that the information may be published 60 years after the date of sale.

Please feel free to correct me on any of my recollections concerning your trip, and to suggest a higher figure if you feel it is justified. We are simply concerned in arriving at an amount that will cover both your expenses and honorarium, so that we can finally reimburse you as we should have two long years ago.

One other thing, in letting me know whether all of this is agreeable to you, please also send us your Social Security number. As you know the new tax regulations requires that the social security number be included in any kind of payment or reimbursement to individuals.

Very best wishes.

Sincerely yours,

James R. Shipley, Head
Department of Art

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Rec'd 3/21/63
Ack. 3/21/63

190 Corbin Road
Hamden. Conn.
Apr. 13. 1963

Gentlemen:

On March 19 I shipped to you via Railway Express the Ben Shahn silkscreen, Lute & Molecules.

I sent this express prepaid, and am now holding my bill from Railway Express. so I would like to have an acknowledgment from you before I pay and release Railway Express.

Please acknowledge by return mail receipt of the picture.

Thank you.

Very truly yours

Francia Murray
(Mrs. David Murray)

April 1, 1963

Mr. Gosta Ahlen
Stigbergsgatan 35
Stockholm So., Sweden

My dear Mr. Gosta Ahlen:

I have just been advised by Dr. Carl Nordenfalk, Director of the National Museum of Stockholm, that you and Mrs. Ahlen have decided to purchase for the Hammarskjold Library of Uppsala the Ben Shahn portrait of the great man and want to tell you how happy I am that the portrait has found - through your generosity - the ideal home.

Also, at Dr. Nordenfalk's suggestion, I am enclosing our invoice which you will note includes the 10% museum discount as a token of appreciation to you.

I hope that if and when you and Mrs. Ahlen visit New York we will have the pleasure of a meeting with you.

Sincerely,

EOH:lk

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April 2, 1963

Mr. Benelsen Hoopes, Curator of Paintings
The Corcoran Gallery of Art
Washington, D.C.

Dear Benelsen:

Yesterday I received an empty frame from Hahn Bros., a shipping agency. The frame is from a painting by Karl Knaths known as "Self Portrait" 1942, Encaustic Medium, size 15¾x16¾. It is in the Collection of Mrs. Edith G. Halpert. According to our records it was in a travelling exhibition, under the auspecies of the American Federation of Arts and shipped to the Corcoran Gallery by the Federation in July of 1962.

Would you be able to check on this matter. Maybe the painting was reframed. Where the frame was removed I don't know.

Sorry to bother you with all this -

Hope things are going well with you -

Sincerely yours

John Marin, Jr.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1963

Dr. Hedwig Stieglets Kuhn
Kuhn Clinic
112 Ridbach Street
Hammond, Indiana

Dear Dr. Kuhn:

Thank you for your letter. I am pleased of course that you are enthusiastic about O'Keeffe who has not only held her place in the history of American art but who is continuously adding to her reputation.

Under separate cover I am sending you several photographs together with the pertinent data. Unless you are planning to be in New York I will be glad to send for your consideration one or two of the originals which may strike your fancy. Do let me hear from you.

Sincerely,

DGH:lk

April 2, 1963

Mrs. Marilyn Karnes Willaumez
500½ East 84th Street
New York, New York

Dear Mrs. Willaumez:

Although my accountant has urged me to turn this over to a collection bureau I am writing you directly once again in relation to your account. As indicated in the enclosed statement there is a balance due amounting to $1,695.00 for a purchase dated December of 1958, a matter of more than four years. You must admit that we have been patient and considerate in relation to your problems but on the other hand you must also appreciate the fact that the artist cannot be expected to wait for payment for such an abnormal period hoping to obtain a pittance on occasion.

There must be some way for you to raise a substantial sum of at least half the amount due upon receipt of this letter with a promise in writing of another substantial payment within a month and the balance before June 1st.

I am sending this to you via registered mail with return receipt requested and expect a prompt reply.

Sincerely,

EGN:lk

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April 1, 1963

Mrs. G.S. Westergren
Rt. 3, Box 90
Wayzata, Minn.

Dear Mrs. Westergren:

As much as I would like to get the BLIND BOTANIST silk-screen by Ben Shahn to you immediately, I regret that I can not.

Last week we sold the last two copies of it that we had in the gallery, and I must now wait until Mr. Shahn brings me the balance of the edition. I wrote him on Friday, requesting that he do this, and I expect to have them here at the gallery within the next two weeks.

Would you let me know if you would like me to reserve one of these for you?

As for obtaining information about Mr. Shahn, may I suggest that you get a book, "Ben Shahn", published by George Braziller, Inc., with a text by James Thrall Soby. The book contains a chronology and a bibliography. Or, should you care to wait, there are two books about Shahn due to be published within the year.

I will be delighted to place your name on our mailing list so that you will receive our catalogues.

Sincerely,

Jay Wolf
Assistant Director

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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK 22, N.Y.
PLAZA 9-2700

April 1, 1963

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

As I advised you on the telephone, I conferred on Friday with Messrs. Ragovin, Irwin, Schlueter and Cohen. They asked that we furnish the following facts.

1. An estimate of the value of the collection being given by you and the value of the collection being given by the corporation.

2. The approximate value as to each year's gift, computed after deduction for the life interest retained by you and the division of the gift into ten equal installments.

3. The facts as to the charitable gifts made by the corporation in the past.

4. The facts as to whether the corporation used the paintings which it is conveying to Corcoran for furtherance of business purposes of the corporation, such as for exhibition and publicity purposes. Also, whether the gift by the corporation to Corcoran will further the business purposes of the corporation.

5. The facts as to whether the paintings which are being given by the corporation were purchased during the last five years or were mainly purchased prior to the last five years.

One of the rulings requested in our letter pertained to your estate tax. This was a request for a ruling that in valuing the corporation's stock at the time of your death, the paintings covered by the corporate gift shall not be deemed an asset of the corporation, since ownership thereof will vest automatically in Corcoran upon your death.

ÅHLÉN & HOLM AB

TELEPHONE NO 44 00 80
TELEGRAMS AHLENHOLM STOCKHOLM
CODE: BENTLEY'S SECOND
BANK:
SVENSKA HANDELSBANKEN



MEMBER OF THE INTERCONTINENTAL GROUP
OF DEPARTMENT STORES
MEMBRE DU GROUPE INTERCONTINENTAL
DES GRANDS MAGASINS
MITGLIED DER INTERKONTINENTALEN
WARENHAUSGRUPPE

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[redacted]

The Downtown Gallery Inc.
32 East 51 Street

NEW YORK 22
USA

YOUR REFERENCE
VOTRE RÉFÉRENCE
IHR ZEICHEN - - - -

OUR REFERENCE
NOTRE RÉFÉRENCE
UNSER ZEICHEN

GG/UJ

STOCKHOLM
BIBLIOTEKSGATAN 10
SWEDEN

April 9, 1963

Dear Sirs,

On account of Mr. Gösta Åhlén we herewith enclose a check for

$ 3150.00

Rec'd 4/10/63

in payment of your invoice of March 29, 1963 for a portrait of Dag Hammarskjold by Ben Shahn.

Mr. Åhlén wishes to thank you heartily for the transaction and for your great kindness to grant 10 per cent museum discount.

Yours sincerely,
ÅHLEN & HOLM AB

Gustav Göthlin

Encl.

SMITHSONIAN INSTITUTION
WASHINGTON 25, D. C.

April 3, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Marin:

Thank you for your letter to Mrs. Pope concerning the two drawings by William Zorach which are currently traveling with our show, "DRAWINGS BY SCULPTORS".

We had understood that you, like the other lenders to the exhibition, had been approached in the Fall, 1962, with a request for an extension of the loan. Would it be possible for these two drawings to remain with the show until February, 1964. We are most grateful for this loan and understand the impatience of the lenders. However, we would like to keep the show as complete as possible.

Please let us know your decision on this matter at your earliest convenience. We shall have the drawings forwarded to you immediately if you so desire.

Thank you for your help and cooperation.

Sincerely yours,

Frances Smyth

Frances Smyth, Registrar
Traveling Exhibition Service

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Galerie Bonnier

Gérant: Jan Runnqvist Avenue du Théâtre 7 Lausanne Téléphone 021/23 33 47 Adr. tél. Galeribo

2 April 1963

Dear Edith:

Thanks for the check.I'm herewith returning the receipt.

I agree with your ideas re:the Chambers paintings.Let us see what the director of the Kennedy Galleries has to say before we make a move.

Thanks for the Charles Allan address.I hope that something may develope therefrom.

Any trip to the States is so far off that it is practically non-existant.First of all between Paris,Italy, London and Sweden or wherever the search for new artists takes us there is no time or money left over.In the second place Marion thoroughly dislikes New York,where she found the salespeople rude and the restaurants poor and outrageously expensive.Switzerland is at least a country of polite, dull people.We're only four hours from Paris,Milan or Munich by car and life,as a whole,offers a civilized tempo.My taxes run to about 10% and one can still live graceously and well for half what it would cost in N.Y.

Hoping that you are now thoroughly recovered from your virus

With kindest regards from Marion

As always

Dick (Louh)

April 1, 1963

Moderna Museet

Mr. Carl Nordenfalk
National Museum
Stockholm 16, Sweden

Dear Mr. Nordenfalk:

Thank you for your letter. I am delighted, as you are, that the Hammarskjold portrait has found the ideal home and certainly appreciate your efforts in this connection. Because it will be placed in the Hammarskjold Library of Uppsala we are making an exception and are allowing the 10% museum discount to Mr. Gosta Ahlen. An invoice is being mailed to him directly at the address you supplied.

I am pleased as well with your report of the Ben Shahn exhibition in Lund and more so with the fact that you made a speach in honor of the artist. I am apprising Ben of this fact and I know that he, too, will be happy about the entire situation.

Meanwhile I am sending you a little token in the way of a rare print produced by Shahn some years ago together with a poster made (not very well as you will note) by SANE. We bought the lot and have only two or three copies left. Although Shahn has an odd fixation about autographing any of his printed works I will try to induce him to make an exception on this occasion.

When some prints are returned from several exhibitions I will see what we have available in the way of his serigraphs and will send you a list. It may be two weeks or more. Meanwhile I want to repeat my thanks to you - and send my best regards.

Sincerely,

EGH:lk
P.S.: As you requested I am sending the original invoice to Mr. Gosta Ahlen together with a brief note.

Stuben
Nordenfalk
Hans hem
Uppsala Gustavianum Castle
Sweden

or to publishing information regarding sales transactions, archives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 5, 1963

Mrs. David Mersey
190 Corbin Road
Hamden, Connecticut

Dear Mrs. Mersey:

Thank you for your letter of April 3rd.

This is to inform you that the Ben Shahn silkscreen LUTE AND MOLECULES was received at the gallery on March 21st.

Sincerely yours,

Lottie Kreisman,
Secretary

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 2, 1963

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

As usual I am attending to my dictation - at this moment it's twelve past midnight - up in my apartment away from the sturm und drang of the gallery. There must be a better way of making a living than running this joint at an average of eighteen hours a day. I sure regret not having taken an aptitude test early in life when I could have had an opportunity of chosing a more suitable career. However I am stuck at this point as I am sure that there is no IBM machine that can help me.

Now that the fact has been made public via the Honolulu papers you must know that Bob Griffing has tendered his resignation. I have not had an opportunity to write him but I wonder whether his successor will be interested in having the Halpert Collection, and the next midnight I have open will write to Bob to obtain a first-hand report. Meanwhile I am sending you the Corcoran catalogues, under separate cover, to make up for your generosity in handing out the copies I gave you. I've also arranged with the Corcoran Gallery to return the entire collection to reduce the incredible amount of correspondence required with all the requests for loans which have been received from various parts of the country. It will make it so much easier to function with the material right at hand, and it will also give me an opportunity to live with some of my favorite works of art until they go out on a tour once more. I note from referring to some previous correspondence that we have already covered this angle but to show how up-to-date I am we did check with the Flying Tiger, dear Flying Bear, and learned as you had suspected that there is no direct service to Santa Barbara. Thus I agree that it will be best to arrange for shipment via Railway Express since we can plan the shipment well enough ahead.

Within the next few days I will communicate with Bob and with Tom Howe to check on their dates now that I have August 6th to September 15th scheduled for Santa Barbara. I will also check with Santini Bros. to ascertain how the packing should be handled to reduce the cost to a minimum for express overseas and air transportation.

(cont'd)

April 2, 1963

Mr. Cecil V. Donovan, Director
Krannert Art Museum
University of Illinois
Urbana, Illinois

Dear Mr. Donovan:

I am very pleased indeed that the Krannert Art Museum will own an outstanding example of a Stuart Davis painting and am now enclosing our invoice for the special price stipulated.

As usual I enjoyed your catalogue immensely and if you don't mind the fact that I repeat myself I will state again that the University of Illinois exhibitions of American art are consistently the best and most representative of what is actually going on in the American art world as opposed to so many others in larger and better financed institutions in the United States.

Congratulations and best regards.

Sincerely,

EGH:lk

...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Melville Cane - 2 - April 5, 1963

to mounting and framing. I will be happy to cooperate with you. I shall await your wishes in the matter after you consult with your daughter.

Sincerely yours,

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April 5, 1963

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

I know that it takes great courage to do what you have done but one can give just so much, after all, if he has more to give in other fields. We have discussed this before and all I can say is that I envy you because I have been vacillating so long and am still on the see-saw. There is so much more to fight for in a big city like New York, but one of these days I will remove my Girl Scout or rather Salvation Army uniform and settle down in Newtown to carry out the plans which are more important to me. I can imagine what a shock your resignation must have occasioned in Honolulu and what serious disappointment; but I am sure that you will continue to keep an eye on the Academy and will train your successor who can never carry on the image within a progressively changing world and changing ethics. I hope you will take time out to write about your experiences as an important footnote to the living record of your achievements in your adopted State.

I must say that you chose a superb setting for your new life - whether for your memoirs or your farming with a wonderful family to share the fruits of your new wisdom. And so - be well, happy and serene. I hope you will have occasion to come this way more frequently than in the past and that I can continue to call on you for help from time to time.

My affectionate greetings to Marjorie and you and the youngsters who must be overjoyed with your decision.

Aloha,

P.S.: The nude is being patched and cleaned and I would like to know the best method for shipping the painting to Honolulu - what airline is most convenient for you, etc.

UNITED STATES INFORMATION AGENCY
WASHINGTON

April 2, 1963

Dear Edith,

We have just received an interesting request from Copenhagen for a small exhibition of paintings and drawings by Ben Shahn. Since the Agency can't send out one-man shows of the work of living artists, and since this is a particularly special request, I shall pass the information along to you in hopes that as his dealer you may be able to do something directly about having Shahn featured in the Copenhagen exhibition.

First, an excerpt from R.V. Hemmingsen's letter to the U.S. Ambassador in Copenhagen:

> As administrator of the CORNER Exhibition, I should like to inform you that CORNER would be interested in bringing a selection of the works of the American painter Ben Shahn at their next exhibition in December 1963 - January 1964.
>
> I can inform you that CORNER is an approved exhibition, which for a number of years has had an annual exhibition at Charlottenborg.
>
> Apart from the members of the exhibition, several foreign visitors have in the past years participated in the exhibition, e.g. the French painters Edouard Pignon, Jean Michel Atlan, Roger Derieux etc., the Norwegian Edvard Munch, the Italian de Pisis and Rosai, the Swiss Hans Erni and the Chinese painters Chi Pai-Shih and Ho Tien-Chien.
>
> We should be very pleased, if we might have the opportunity to show some of the works of the excellent American artist, and I therefore hope that the Embassy will kindly help us in this matter.

I received this letter with an indorsement from our USIS office in Copenhagen which, in addition to commenting on considerable local interest in Shahn, stated:

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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[redacted]

Hedwig S. Kuhn, M.D.
Herbert A. Loutz, M.D.
Arthur J. Kuhn, M.D.
W. Bruce Sargent, M.D.
Lee H. Trachtenberg, M.D.

Phone WEstmore 2-0435

Kuhn Clinic
EYE, EAR, NOSE AND THROAT
112 Rimbach Street
HAMMOND, INDIANA

April 6, 1963

Edith Gregor Halpert
Downtown Gallery -- 32 E. 51st Street
New York 22, New York

Dear Miss Halpert:

I am delighted to see those gorgeous pictures of Georgia O'Keefe, only I can't afford anything that kind of money. As a niece of Alfred Stieglitz, I bought a very beautiful Georgia O'Keefe for a $1,000, and that's as high as I could go. In fact, I would almost like to turn that one and get another one but I can't pay this kind of a price. So, I guess we'd better forget the whole thing.

Thank you for the courtesy of your sending them. The one that you had there for $5,000 was just what I was looking for but this is impossible for me. I know exactly what Uncle Al would have said. He would have said if you want it hard enough, you would find the money. But unfortunately, I am no longer in the position when I can control these things. Thank you again.

Sincerely,

HSK:s - Encl.

HEDIE S. KUHN, M.D.

The exhibition was the result of two years of research and planning; from beginning to end the effort was stimulating and satisfying. In a large sense the success of "Erastus Salisbury Field, 1805-1900" was due to your interest and help and that of other owners of paintings by "Mr. Field", thank you very much.

Sincerely yours,

Mary C. Black, Director
(Mrs. Richard Black)

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

[redacted]

[redacted] ...ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 3, 1963

Miss Karen Randler
411 Thurston Ave.
Ithaca, N.Y.

Dear Miss Randler:

Thank you for your inquiry about Charles Sheeler. I am enclosing a biography with this letter which gives you all pertinent data, including bibliography.

I would also suggest that you write Mrs. Lillian Dochterman, University of Iowa, Iowa City, Iowa. She is the curator of the current Sheeler retrospective at the University, and from her you will be able to obtain the catalogue of that exhibition, "The Quest of Charles Sheeler", which contains 28 illustrations and three color plates.

Unfortunately, Mr. Sheeler is incapacitated, and I am not at liberty to give his address to you. I am sure you will understand.

Sincerely,

Jay Wolf
Assistant Director

[redacted]
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April 3, 1963

Mrs. I.B. Adelman
1035 Summit Drive
Beverly Hills, Calif.

Dear Mrs. Adelman:

The last price quoted on the BEN SHAHN "Alphabet" was $75.

However, since there are none available any longer, that print is now worth $100.

I hope that this information is helpful to you.

Sincerely,

Jay Wolf
Assistant Director

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ARCHIVES OF AMERICAN ART

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

April 11, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York, New York

Dear Mrs. Halpert:

Today our Committee on Fine Arts met and made one decision which will probably be very good news for you. They decided on the purchase of John Marin's watercolor entitled "Franconia, White Mountains". Within a few days you will be hearing from the Purchasing Department about this matter and also be receiving the other paintings in return.

Mrs. Halpert, would you be so kind as to send me whatever information you have on the history and background of this painting which we have bought? If it has been in various exhibitions to your knowledge, this would naturally be valuable for our records. If it has belonged to other owners in the past, we would be happy for this information also.

- or Any chance remark by Marin about it —

If it will interest you, this purchase decision was unanimous and one of the easiest decisions we have had to make in some time. All of us are great admirers of John Marin, and this might please his son to know. With good wishes to you and your staff for Easter, I am

Yours very cordially,

Father Lauck, C.S.C.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

[redacted]

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April 2, 1963

Mr. Gilbert S. Edelson,
Assistant Secretary
Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, New York

Dear Mr. Edelson:

We are in receipt of your letter of March 28th.

Mrs. Halpert has written to Mr. Abraham Rattner in connection with the Lipstein request for appraisal and she will advise you as soon as she receives a reply.

Sincerely yours,

Lottie Kreisman,
Secretary

[redacted] rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AFA

April 9, 1963

Mr. Clifford P. Monahon, Director
The Rhode Island Historical Society
52 Power Street
[redacted] Rhode Island

Dear Mr. Monahon:

We closed our exhibition SIGNS & SYMBOLS, U.S.A. on Saturday, April 6th. The show, though not reviewed by the still strike-bound newspapers, was a great success due to three excellent television reviews (including one by Emily Genauer on NBC) and a piece in the "New York Extra" edition of Life.

Needless to say, the PRISONER - KENT COUNTY JAIL was one of the most admired in the show, and we were delighted to have been able to include it. Thank you so very much for your cooperation and generosity in making the sculpture available to us.

When you brought the PRISONER to the gallery, you said that, rather than ship it back to you, you would like to pick it up. If you will let us know when you will be in New York, we will have it available for you.

Again, our thanks for the loan. The help of lenders such as you is what makes a show a success.

Sincerely,

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[redacted]

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Armory Show

April 6, 1963

Miss Eleanor D. Pearlson
Executive Secretary
Henry Street Settlement
41 West 57th St.
New York 19, N.Y.

Dear Miss Pearlson:

When Mrs. Max Weber, the widow of the painter, was at our gallery earlier this week, she expressed great disappointment that, as a lender to the 1963 Armory Show, she had not received an invitation to the opening.

Obviously, this was an oversight, because her loans, the paintings of the Douanier Rousseau, had been at Brandeis University and were in turn lent to the Armory Show, with her permission. The proper credit is given both at the Show and in the catalogue.

May I suggest that you send her a catalogue of the 1963 Show as well as a ticket to the exhibition. I am sure she will be most grateful for this attention. Her address is:

Mrs. Max Weber
11 Hartley Road
Great Neck, L.I., N.Y.

Thank you so much for your consideration of this matter.

Sincerely,

Jay Wolf
Assistant Director

Zeugnisse der Angst in der modernen Kunst

AUSSTELLUNG
zum 8. Darmstädter Gespräch
Classement de l'ICOM: Agréée

Präsident Oberbürgermeister Dr. Ludwig Engel

Ausstellungsbeirat Dr. Werner Haftmann
Dr. Werner Hofmann
Professor Dr. Gotthard Jedlicka
Professor Dr. Kurt Martin
Dr. Franco Russoli
W. J. H. B. Sandberg

Arbeitsausschuß Professor Heinz Battke
Dr. Gerhard Bott
Professor Dr. Hans-Gerhard Evers
Bernd Krimmel
Dr. Max Maaß
Dr. Hans-Günther Sperlich
Professor Dr. Erich Wiese
Hans Maria Wingler

Ausstellungsleitung Bernd Krimmel
Sekretariat Darmstadt-Eberstadt, Heinrich-Delp-Straße 255
Telefon 76863

April 3, 1963

The Downtown Gallery
32 East 51st Street
New York, N. Y.
U. S. A.

Attn: Mrs. Edith Halpert

Dear Mrs. Halpert:

Together with other international connoisseurs of art, Mr. Peter Selz, Curator, Modern Art Museum, New York, is assisting the City of Darmstadt with the preparations of an important international art exhibition. For this purpose Mr. Selz recommended a painting of your collection, viz.

"The Lucky Dragon" by Ben Shahn.

In the name of the City of Darmstadt I kindly ask you to let us have this painting on a loan basis.

Please allow me a few explanatory comments on our project.

Every second year or so the City of Darmstadt is preparing for the "Darmstädter Gespräche" which have found wide international recognition. Artists, scientists, and politicians discuss before a broad public themes which concern man of our time. The eighth "Darmstädter Gespräch" bears the title "Fear and Hope of Our Time" and will take place on June 29, 30, and July 1, 1963. At the same time the art exhibition "Documents of Fear in Modern Art" will be inaugurated. While the discussion concerns the more scientific aspect, the exhibition shows the same problem, however, strictly within the limits of serious contemplation of art.

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Urbana · 333-1860

April 11, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The eleventh exhibition of Contemporary American Painting and Sculpture at the University of Illinois has been a great success. Attendance has been very high and has included many visitors from Chicago and out-of-state. A gratifying number of paintings and sculptures have been sold to individuals and organizations, and nine of the objects in the exhibition will be added to the University of Illinois' collections.

The objects will be returned, according to arrangement, during the week of April 15. We enclose a receipt which we shall appreciate your signing and returning to us.

We are very grateful for your generous participation in the success of the exhibition.

Sincerely yours,

Muriel B Christison

(Mrs.) Muriel B. Christison

MBC:bas

THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4415 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2864

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April 9, 1963

Mr. Jay Wolf, Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf:

Thank you very much for your kind letter of April 6th. I wish that I could assist you by sending Georgia O'Keeffee's painting POPPIES to Philadelphia, but the pictures were returned to New York on the Friday preceding the Monday arrival of your letter. It was shipped with the other paintings to W. S. Budworth and Son.

Mr. Wolf, thank you for cooperating with the Kansas City Art Institute in presenting the works by SIX PAINTERS. I am so delighted that you would allow us to show the works of Georgia O'Keeffe. Indeed you know the significant contribution made by those paintings. Some how, I get the feeling that her BLACK PATIO DOOR was the sensational painting of the show and I especially enjoyed having POPPIES in the group. A number of local patrons viewed O'Keeffe with interest; I hope that eventually they will contact you about the acquisition of works by her. A number of paintings were sold from the show and maybe in time one of those from your gallery will return to a Kansas City collection.

In addition to the local visitors, quite a large number of the 1500 delegates attending the meeting of the National Art Education Association visited the exhibition and each of the delegates received a catalogue of the show.

Thank you again for your splendid cooperation in making the recently closed exhibition possible. I hope that you will assist us further as we continue to expand the exhibition program at the Kansas City Art Institute.

Sincerely,

William D. Paul, Jr.

William D. Paul, Jr.
Director of Exhibitions

WDP/nh

April 2, 1963

Mr. Joseph Trovato
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Mr. Trovato:

We understand that the painting by George L.K. Morris entitled WALL PAINTING, in the collection of Edith Gregor Halpert was shipped to the Munson-Williams-Proctor Institute from the Corcoran Gallery in Washington, in October. We would appreciate hearing from you if you have returned this picture to the Corcoran Gallery. We would appreciate a prompt reply and thank you for your cooperation.

Sincerely yours,

John Marin, Jr.

JM/r:lk

[redacted]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaeer is living, it can be assumed that the information may be published 50 years after the date of sale.

April 11, 1963

Dr. Irving F. Burton
26912 York Road
Huntington Woods, Mich.

Dear Dr. Burton:

In Mrs. Halpert's absence from the city today, at her request I am answering some of her more pressing mail. Which is by way of saying that I hope you'll forgive a substitute for the first-string team.

Before she can give you any further information on the Kuniyoshi pastel portrait of William Gropper, she would like to see a photograph of the painting. Could you have one made and sent to us?

Please give my best regards to Mrs. Burton. It was great fun seeing her; the next time I hope to see you both.

Sincerely,

Jay Wolf
Assistant Director

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 50 years after the date of sale.

March 30, 1963

Mr. Robert O. White, Director
The Junior Art Gallery, Inc.
301 Library Place
Louisville 3, Ky.

Dear Mr. White:

Thank you for your letter of March 28th.

We shall look forward to seeing you during your trip to New York and hope that we may be of some help to you at that time.

The gallery is open from 10 to 6, Monday through Saturday.

Sincerely,

Jay Wolf
Assistant Director

[redacted]

[redacted] to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA

April 1, 1963

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Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have just received a copy of the catalog for your "Signs and Symbols" exhibition. I thought that it was great. Both my wife and I regret that we will not be in New York and be able to see it.

May I ask you if you had made any plans to do anything more with the exhibition? Do you think that any of the institutions which lent the "primitive" material might consider lending again for a possible exhibition in the fall of this year?

Sincerely yours,

Alton T. Schoener,
Curator

ATS:dgw

ARCHIVES OF AMERICAN ART

tor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

April
Three
1963

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of March 28 concerning the Weber paintings. Mildred and Bill Gerdts and I will try to get in to see them sometime after the first of the month.

I appreciate your writing to me.

Sincerely

Katherine Coffey
Director

KC:cg

having the corporation retain an interest for her life. In other words, she is willing to have the corporation part immediately with all title, subject only to the gift passing to her own Foundation if Corcoran fails to observe the stipulated conditions, as presently set forth in the proposed Deed of Gift. This would obviate need for the requested ruling (5). Mrs. Halpert is willing to do this if this will be helpful to obtain the requested other rulings and thereby expedite the consummation of the proposed gifts.

We will await further word from you with regard to this.

Very truly yours,

FB/lms

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AFA

April 11, 1963

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

Well, the exhibition of SIGNS AND SYMBOLS closed and the entire staff struggled through the weekend climbing ladders, moving life-sized figures and getting all the returns organized. The shipment to Williamsburg went off today and I want to express my very deep gratitude for your cooperation in lending the objects to us. If you would like any additional copies of the catalogue please advise me accordingly. The SPECTACLES are reproduced on the cover and I thought you would like to have some extras on hand. This, as you know, was also reproduced in Life Magazine and was shown on at least four of the many TV programs during the newspaper strike.

As I am in my apartment talking my head off into the Ediphone and am too weary to go downstairs where the record books are filed, I will enclose with this letter whatever data I have in relation to MISS TWEEDY OF BROOKLYN which I acquired many many years ago. In addition I am sending you a photograph of a pastel which I believe was painted by Micah Williams. I would very much like to have your opinion as you know much more about these specific painters than I do. I had this mounted recently and have a photograph of its previous condition showing the before and after states. Actually there was very little restoration after the conservator completed the mounting. I would appreciate your opinion as to authenticity. In any event it is a magnificent painting and I am enjoying it and will continue to do so whether or not it was by a name artist.

Best regards.

Sincerely,

SGH:lk

P.S.: Many thanks for the information in connection with the quilt now in the collection of the Museum of Fine Arts in Houston, Texas. Believe me I made that entry promptly in my record books so that I won't act like an idiot in the future by writing to the wrong institution and puzzling the h--- out of the person in charge of the so-called collection.

...or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 2, 1963

Mr. E.M. Benson, Dean
Philadelphia Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pennsylvania

Dear Emanuel:

How about making a bargain with me?

If I should waive my travel expenses would you use that sum for a transcript of the tape mentioned in your letter of March 23 - with three carbons so that I might send copies to Lloyd and Philip retaining one for myself, and the final carbon to the Archives of American Art? I figured out that a typist could type the entire tape in your home territory for considerably less than the expenses involved. Do let me know whether this is satisfactory.

We are planning a meeting of the Halpert Foundation sometime before the end of the month when I will bring up your request for the Trustees' consideration, - Naturally with a strong support from this member. You will hear the results subsequently.

Best regards.

Sincerely,

ECH:lk

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March 30, 1963

Mr. Henry M. Norton
Director of Research
Reed College
Portland 2, Oregon

Dear Mr. Norton:

We were delighted to hear that Reed will receive the Ben Shahn drawing, THE CHEMIST, 1957, for its collection; and that the silkscreen IMMORTAL WORDS, 1958, had also been sold. A bill is enclosed with this letter, and you will note that the 10% special museum discount has been accorded you.

However, we never sell silkscreens (or any other prints, for that matter) with frames. Therefore, if you will return the framed IMMORTAL WORDS to us, we will send you a fresh, unframed one.

We are most willing to permit you to retain the pictures through April 5th. I hope, for the sake of the Reed collection, that another Shahn may be sold.

Many thanks for the brochure and the list. We are pleased to know that the show has been a success.

Sincerely,

Jay Wolf
Assistant Director

[redacted]

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FINE PAINTINGS · OBJETS D' ART **MAXWELL**
Galleries · 551 Sutter Street · San Francisco 2 · Garfield 1-5193

4 April 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In answer to your letter about the Kuniyoshi painting; according to my information the painting was purchased from a charity auction at the Art Students League by a Mr. Harry Mantel, Professor of Philosophy in New York City. It was my understanding that he is now residing in Israel.

The present owner is asking $12,000.00 for this picture. We will appreciate any further help you can give us.

Sincerely,

Fred Maxwell

Fred Maxwell

FM:ms

CUSTOM FRAMING · RESTORING · APPRAISALS MEMBERS OF AMERICAN SOCIETY OF APPRAISERS



Temple Emanu-el

14450 WEST TEN MILE ROAD
OAK PARK 37, MICHIGAN
LINCOLN 7-5015

MILTON ROSENBAUM
RABBI

MAX ROSENBERG
EDUCATIONAL DIRECTOR

ARTHUR B. KNEIP
PRESIDENT

MRS. K. E. GLADSTONE
EXECUTIVE SECRETARY

April 1, 1963

Dear Mr. Wolf;

I'm sorry it took so long to answer your letter of January 14; however it took some time for the committee to decide what they wanted to do with the drawing " Today is the Birthday of the World", by Ben Shahn.

A decision has been reached, and the drawing is being shipped to you. It should be on its way now. When you receive it, I would appreciate your sending me an evalution, and the amount at which you would be willing to repurchase the drawing. If the amount is satisfactory, we would accept a check rather than another picture as we don't at this time need one.

Hoping to hear from you soon, I remain,

Sincerely yours,
Mrs. Albert Finn

P.S. Please adress your return letter to my home adress as the Temple forwards it to me anyway.

Mrs. Albert Finn
26117 York Rd.
Huntington Woods, Mich.

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Marble Dale Conn.
March 29, 1963

Edith Halpert, President
The Downtown Gallery
East 57th St.
New York, N.Y.

Dear Mrs. Halpert;

Would I be of trouble if I asked you a question about Art Galleries. Does the owner buy the pictures outright from the Artist or does the Artist wait until the picture is sold before collecting his money. The owner of the Gallery gets a commission for exhibiting the picture.

I was thinking of starting a Gallery here where there are many Artists.

Yours Truly,
Stephen M. Straight
Marble Dale, Conn.

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Street Address
DIVISION OF THE STATE MUSEUM
STATE HOUSE ANNEX
TRENTON, NEW JERSEY

State of New Jersey
DEPARTMENT OF EDUCATION

Mailing Address
STATE OF NEW JERSEY
THE STATE MUSEUM
P. O. BOX 1886
TRENTON 25, N. J.

April 3, 1963

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We enclose herewith a check for $162.00 covering the cost of the two silkscreen prints by Ben Shahn, which were selected by two members of the State Museum Arts Committee. We wish to thank you for the courtesies extended to them.

I hope in the near future, I will be able to come in and talk with you personally, as we would like to have your advice in conjunction with a special exhibition on American Folk Art, with a section on New Jersey, for the opening of the new State Cultural Center in Trenton in 1964. We expect the buildings to be completed shortly after July 1, 1964. In addition, we are hopeful to organize committees which will assist us in acquiring new works - here again, we would appreciate your advice.

With kind personal greetings,

Cordially yours,

(Mrs.) Kathryn B. Greywacz
Director, State Museum

KBG:bck
Enclosure

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March 29, 1963

Mr. Alan R. Solomon, Director
The Jewish Museum
1109 Fifth Avenue
New York, New York

Dear Mr. Solomont

In going through some rather ancient papers - circa 1954 I came across your letter referring to the return of the Dove paintings which you selected for the brilliant exhibition at the White Art Museum. In this letter you referred to a Mr. Shepard who owned an early landscape dated 1909 which was lent by him to the museum for the exhibition. A large retrospective is being planned for the Fall together with a book to be published at about that time and of course we are eager to insert in the catalogue RAISONNE and would therefore like to obtain from you the address of Mr. Shepard so that the author may communicate with him and possibly see the original painting. If you have access to the information won't you please list it on the enclosed self-addressed post card or - if not - would you be good enough to refer to the person at the White Museum who can help us out in this connection. I shall be most grateful.

Congratulations on the magnificent exhibition of "The Bible in Art" which I had the pleasure of seeing on the occasion of your grand opening.

I hope you will come in to see us - and especially so before our current show closes (April 6th.) I think you will enjoy it - and it will be so nice to see you again.

Sincerely,

EGH:lk

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THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD · Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 · Telephone REGent 1719

8th April, 1963.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter concerning the Marin show. We look forward to having it in October and seeing the paintings here at the start of the summer.

In the meantime we are instructing Messrs. Budworth to make a collection of the watercolours which you are giving us in advance. They will contact you within the next couple of days. Would you please send us a copy invoice of the watercolours given to them.

With best wishes.

Yours sincerely,

Leslie Waddington

IRVING ARTHUR SAROT, M.D.
107 EAST EIGHTY-FIFTH STREET
NEW YORK 28, N.Y.

RHINELANDER 4-0923

April 10, '63

Dear Mrs. Halpert,

Enclosed is photograph of the two watercolor that Samuel Lee Weber painted for the exhibition of my husband, M. Sarot, many years ago, by Max Weber who was a patient & friend, and a long-time friend, also.

The painting is 10 x 15 (unframed) signed and dated 1935. The color; predominantly greens.

Many thanks for your consideration of our problem.

Hortense A. Sarot

Please mail this to our home address:
9E. 96 St. N.Y.C. 28

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April 4, 1963

Prof. Churchill P. Lathrop
Director of Galleries
Hopkins Center
Dartmouth College
Hanover, N.H.

Dear Jerry:

Our SIGNS & SYMBOLS, U.S.A. show closes this Saturday on schedule. It has been a tremendous success, even without newspaper coverage, because three TV stations (including NBC & Emily Genauer's art coverage for that network) have reviewed it; and there was a special piece in the current "New York Extra" edition of Life.

The BASEBALL PLAYER, needless to say, was one of the great hits of the show, much admired by all. We do want you to know how very grateful we are for your loan of this sculpture and how much we appreciate your cooperation.

Since the PLAYER is a difficult piece to pack, I wondered if perhaps your truck might be in New York sometime this coming week, so we might return the piece to you. Would you please let me know?

Last night was the Class Agent dinner. After hearing so much again about the Center and the arts program (Mr. Dickey gave a really fine talk!), I can't wait to get up to see it. Since it is possible we may be closing weekends later this spring, I'll hope to get up then.

Once again, our thanks for the loan. I'll look forward to hearing from you about the pickup.

Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

POL
Mort
Cont.
Rec

April 11, 1963

Mrs. James Loper
2900 Somerset Place
San Marino, California

Dear Mrs. Loper:

Please forgive my belated reply to your letter of April 1st. The last two weeks have been so hectic I have had little opportunity to attend to my dictation.

Enclosed please find several copies of the Broderson catalogue together with one of the SIGNS & SYMBOLS Exhibition which followed immediately, ~~together with~~ and our latest announcement which also lists his name. We are delighted with this addition to our roster and are pleased with the enthusiastic reception Morris has enjoyed to date in New York.

Unfortunately the Gallery is closed during the months of July and August but if you can let me know sufficiently ahead perhaps I can make my trek to the Gallery to coincide with the date of your prospective visit. It will be so nice to meet the owner of THE PINK SCARF.

Sincerely,

EGH:lk

[redacted]

[redacted]

[redacted]

Mr. Ragovin, in an effort to devise a simple solution to all the problems, suggested that we explore the possibility of your simply giving possession of the paintings to Corcoran during your life and leaving it to Corcoran only by your Will. I explained to him that I did not think that this would be acceptable to Corcoran, in view of the fact that you could change your Will and they are required to make considerable expenditures and improvements, and that I did not think it would be satisfactory to you to accomplish your purposes. However, he asked that we consider whether this or any other simplified method could be substituted for the present plan.

I will await receipt from you of the factual data outlined above, excepting items 1 and 2.

With best regards.

Sincerely,

Fred

FB/ias

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REED COLLEGE
PORTLAND 2, OREGON

April 8, 1963

Air Mail

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

On Saturday, April 6 we shipped back to Mr. Sinko of Santini Brothers, Inc. the entire Ben Shahn collection and he will return to you the paintings which you so kindly allowed us to display.

On your advice we retained "The Chemist" but returned the framed silk screen "Immortal Words".

Would it be possible for you to reissue your statement #1009 and instead issue two statements? One to Reed College for $350 less ten percent for "The Chemist" and then, when you send the copy of the silk screen "Immortal Words" one for $50 less ten percent to Mrs. Carole Collie c/o Reed College.

send unframed

Sorry we did not have another sale but I am sure that one will develop in the near future.

The concensus here is that the Shahn exhibition was one of our finest shows and we owe much of the success to your generous cooperation.

Cordially,

Henry M Norton

Henry M. Norton
Assistant Director
Public Information

HMN:jw

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Mrs. Arnold Harold Maremont

April 10, 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I had hoped to be in New York this week to make selections for the Art Institute of Chicago's annual Society for Contemporary American Art Show, but could not arrange it.

This year the show will be held from May 24 to June 17 for the drawing department of which Mr. Harold Joachim is curator. It will be limited to any media on paper; (except oil) drawings, pastel, gouache, tempera, water color or all paper collage. The price of each work is not to exceed $2,500 and must be available for purchase by the Art Institute.

Will you please choose for me two each of American artists (painters or sculptors) that you have available. They will have to be in Chicago by April 25 for a committee meeting.

The works are to be sent where the committee will meet, in care of:

Mr. Walter Netsch
Skidmore, Owings and Merrill
30 West Monroe Street
Chicago, Illinois

The works can be framed or matted or without either and will be matted by the Art Institute. You will be reimbursed for the shipping or parcel post.

Will you please advise me at home as soon as possible of your selections, also giving me prices.

Sincerely,

Adele

AM:sh

Adele Maremont

614 Pine Lane
Winnetka, Illinois

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April 4, 1963

Mrs. D. Charny
43 Judson Ave.
Dobbs Ferry, N.Y.

Dear Mrs. Charny:

The career of ABRAHAM RATTNER has spanned over forty years, and a summary of his life and work would take many, many pages.

I would like to refer you to the catalogue and monography by Frank Getlein, published by the American Federation of Arts in 1960, on the occasion of the Rattner Retrospective. This booklet will give you biographical data, lists of his exhibitions and a selected bibliography.

The booklet may be obtained from:

The American Federation of Arts
41 East 65th St.
New York 21, N.Y.

I do not know the price, but I am certain it is minimal.

Thank you for your inquiry. I hope that you enjoy having "Elohim" in your home.

Sincerely,

Jay Wolf
Assistant Director

Draft of letter to Bartlett Hayes, copy to Tibbs

April 11, 1964

Dear Bart:

Budworth has delivered the balance of the Folk Art sculpture which was lent to the Des Moines Art Center and to the Addison Gallery.

I have already reported on the items which were returned on March 31st, which included several damaged items. Now, unfortunately, I can report on some additional mishaps and, if I sound like a take-off on the "Perils of Pauline", I hope you will understand.

Starting with #3 on your receipt, SYMBOL OF JUSTICE, which you obviously received in good condition according to the receipt, both the forehead and the hair of JUSTICE are badly marred. In addition, the scales which were in a separate cardboard box carefully packed in tissue, had a section of one scale completely broken off, glued inside, indicating that this had occurred in Andover.

ST. GEORGE AND THE DRAGON - which, according to the same receipt, was not displayed there, as described, damaged in the lower right hand corner. #9 - FISH - FISHERMAN OR WHARF SIGN had the bottom and top of tail completely broken off and evidently lost before it reached you from Des Moines.

#10 - TURKISH GIRL - CIGAR STORE FIGURE not only had scratches, paint losses, etc. on knuckle of right hand, third finger, left leg and other areas, but also lacked the cigar box which she held in her hand and which was attached to the base of the figure when it left here.

As I wrote in my previous letter reporting the damage to the objects previously delivered, I am so distressed about the whole matter that I am afraid I don't make very good sense. In other words, I think it is best for me to list the items which are okay. These follow:

#1794	GAITED HORSE
1687	BUTCHER'S SIGN
762	MILKMAN WITH COW
257	PEACOCK - TINSMITH'S SIGN
1452	FIREMAN OF THE EUREKA BRIGADE
1704	RED MILL INN SIGN

All the others have serious damages, some evidently either in transit to or from Des Moines to you or subsequently from Andover to us. What we can do about this situation is a mystery to me, particularly since objects of this character have not turned up for years and years and years and there is no possibility of replacing them. If I have to go through the routine of insurance people and the additional agony, I hope that you and Tom Tibbs can do something about the situation to s pare the little woman who can no longer take it.

I feel very strongly that something must be done about the situation if exhibitions are to be held in various parts of the country. Many of our clients have expressed their intention of refusing all loans in the future and, as far as I'm concerned, I feel that they are justified. During the first 35 years of my operating a gallery, we had a few damages now and then, but these past two years have really broken all historical records. Even the Budworth men who made the delivery today expressed shock when they unloaded the objects for delivery. Something must be done about the carelessness either in packing and transportation or in handling at the packers or in the museums. I suggested on several occasions that a meeting be held to discuss the problem - a meeting which would include representatives from the insurance companies, athe packers, Railway Express, museums, galleries, etc.

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

10 April 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am interested in the group of paintings that have sometimes been attributed to Samuel Stettinius. In this connection, I should very much like to have black and white photographs of your "Mr. and Mrs. Wolfersberger" found in the vicinity of Lancaster, Pennsylvania.* Watercolors of this type seem to cross with those of another Pennsylvania artist who is also represented in the Collection. I shall be grateful for any help or information that you are able to give me about your subjects as well as for the photographs.

Best,

Mary

* which I have recently seen in an exhibition catalog.

[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK
MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

April 11, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

With regard to the George L.K. Morris WALL PAINTING: the work was borrowed by the Friends of the Whitney Museum for an exhibition titled "Geometric Abstraction in America" which is currently being circulated by The Whitney Museum. The show was shipped by van from here to the City Art Museum of St. Louis early in January, but I do not know the schedule from then on. No doubt the Registrar at the Whitney can give you the information you wish.

Because of the unprecedented load of work in connection with the Armory Show 50th Anniversary Exhibition, I must admit that I was very late in returning the Loan Form to the Corcoran Gallery. However, it was returned early in February with a letter to Mrs. Forbes to explain the matter.

Very truly yours,

Frances R. Raynolds

Frances R. Raynolds
Registrar

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Many Thanks
for Continuing
to send us your Catalogue.
Happy Easter Time
to you all.

6.

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IRVING F. BURTON, M. D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

4-9-63

Dear Edith —

My Brother-in-Law Mr. S. Katzman gave me a picture he bought many years ago from you.

It is by Kuniyoshi — a pastel 16"x21" — de portrait of Wm Gropper - the artist.

Can you tell me something about the picture (i.e. - the Claw (?) on the cloth) and also how much to evaluate it for insurance purposes.

with affection —

Leo.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

SYBIL STONE

April 3, 1963

Dear Edith,

We have not forsaken you! Spring is nearly here and we'll be popping into the gallery one of these days!

The winter has been utterly magnificent for skiiers, and we haven't missed a week-end. In fact, we spent the past two weeks skiing in Maine and Vermont in gorgeous weather and looking as though we'd been South.

We're hoping for another week of skiing the twelfth of April when the children have vacation and then we'll call it quits and become sociable again.

We have decided to replace our 150 year old house at the Cape with something a little more modern and so Bob Kennedy (the other one) drew up some "dreamy" plans and we are under way. Now, you MUST come visit us for a few days.

Expect that we'll be in NY somewhere around the 21st of this month and if we do go, we'll surprise you.

Forgive us for neglecting you.....

Fondly,

Sybil

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

April 11, 1963

Mr. Eugene Sloan
E. Sloan and Co.
16844 Schaefer Road
Detroit 35, Michigan

Dear Mr. Sloan:

As you requested we are changing your address in our card file to coincide with the above so that all future announcements may reach you. I am now enclosing an announcement of our current exhibition together with a check list.

Just as a point of information I want to ascertain whether or not you were the owner of the Ben Shahn drawing entitled TODAY IS THE BIRTHDAY OF THE WORLD which has just been offered to us for purchase. I am somewhat confused but am taking advantage of the coincidental receipt of the picture and your letter to make sure that our records are correct. Thank you for your attention.

Sincerely,

EGH:lk

I purchased this picture & gave it to Temple Emanuel in Oak Park, Mich about 6 yrs ago.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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DAVENPORT MUNICIPAL ART GALLERY

~~120 WEST FIFTH ST.~~ DAVENPORT, IOWA

1737 W 12th St.
April 6, 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Wolf:

Thank you for your letter of April 2, 1963. The name of our Director is Mrs. Elizabeth M. Rochow (formerly Mrs. Elizabeth M. Osiken). We now have a new address having just moved into a new million dollar art gallery building. It is 1737 West 12th Street. The are just now getting ready for the opening which is scheduled for May 5, 1963.

Sincerely yours,

DAVENPORT MUNICIPAL ART GALLERY

By Mrs. Mildred Weir
Asst. to the Director

TELEPHONE 3-0013

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

April 5, 1963

Mr. George D. Culler, Director
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco 2, California

Dear George:

I finally have myself organized and know the exact dates of the exhibition in Santa Barbara. You probably know that arrangements have been made previously (tentatively) with Thomas Howe to have the show of my collection forwarded from Santa Barbara to San Francisco and subsequently to the Honolulu Academy of Art.

I plan to be in Santa Barbara for the opening and will spend about two days there and can, if it is agreeable to you, fly or motor to San Francisco to address "The Society for the Encouragement of Contemporary Arts" on August 6th. Of course I don't know whether August is as inappropriate for talks as New York would be and therefore I am writing you this far ahead to ascertain or learn the facts of life in California. I sure would hate to break up my stay in Connecticut twice during the summer. I have no intention of going on to Honolulu as I see you reason for a personal appearance with my paintings and sculpture which can certainly take care of themselves. Besides I save the warm climates for the icy winter in New York.

Why don't you discuss the August date with Bill Estler and let me know how you feel about the matter. Incidentally I'm a very pleasant person after a month's rest in Connecticut.

I look forward to hearing from you. Indidentally I might mention that if you are not planning to be in San Francisco about the date I mentioned I certainly would prefer another date. It just occurred to me that I might visit San Francisco first if that would be preferable to you. In any event do let me hear from you, so that I can get my calendar all set up. And so my best to the Flying Bear!

As ever,

ECH:lk

April 1, 1968

Mr. Richard Evans, II
606 South William Street
Johnstown, N.Y.

Dear Mr. Evans:

We intend to ship the John Marin watercolor to you either tomorrow or the next day; that would be the 3rd or 4th of April.

Will you please place the painting, "Downtown New York" on your insurance binder for the full valuation of $5000.00. Our insurance policy only covers us to the door of the Gallery.

I wait to thank you for your interest -

Sincerely yours

John Marin, Jr.

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission of both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Let me see first when I return

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

DEPARTMENT OF PAINTINGS AND SCULPTURE
AXEL VON SALDERN, CURATOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 2, 1963

Mrs. Samuel Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

The watercolor, "A Labyrinth" by Tseng Yu-Ho you so kindly lent to our 22nd International Watercolor Biennial is, as you know, not protected by glass. Because of this lack a very slight damage occurred to the painting which was however, immediately remedied by Mrs. Caroline Keck.

We feel therefore, that to prevent a recurrence of this incident it is advisable to give it a protective sheet of glass. We hope that this corrective measure will meet with your approval.

Sincerely yours,

Axel von Saldern

AVS/ddo

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APRIL - 1963

DEAR MISS HALPERT:

I AM INTERESTED IN EXHIBITING MY WORK IN NEW YORK SOMEDAY. A FRIEND OF MINE WHO SAW YOUR SIGNS & SYMBOLS SHOW SUGGESTED THAT I WURITE TO YOU FOR HELP. I HAVE ENCLOSED PHOTOS OF EIGHT OF MY PIECES AND I'LL APPRECIATE ANY COMMENT YOU CARE TO MAKE,

THANK YOU FOR YOUR TIME,

SINCERELY

DRUID HOSTETLER
R.F.D. 4
ATHENS - OHIO

Date 3/31

To: Edith

Address:

From: Edward A. Beard, Judge
District of Columbia
Court of General Sessions

Just to keep you informed
on our activities.

Best ever
Buddy

[redacted]

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information y be published 60 years after the date of sale.

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State of New Jersey
MONTCLAIR STATE COLLEGE
FOUNDED 1908

TELEPHONE: PILGRIM 6-9800

UPPER MONTCLAIR, NEW JERSEY

April 11, 1963

Miss Edith Halpert
Downtown Gallery
22 East 51st St.
New York City, New York

Dear Miss Halpert:

This is to set down the substance of our conversation on Tuesday the 16th concerning a loan of folk-art items. The Art Acquisition Committee has the task of selecting an item in memory of a retired faculty member for which a donation of $250 has been given; that figure is therefore our working base, which we might augment. The maximum I suggested was $700. I think it would be wise to include items at a range of prices between those extremes, if this is possible with the items marked or others which in your judgment are similar in nature and quality - though, of course, I'd prefer the ones I marked. Our agreement was that 6 or 7 of these items could be borrowed for about one week; that we would pick them up at your address on Wednesday the 24th; that publicity would be authorized; and that you would provide as early as convenient some descriptive material and one or two photographs.

We have insurance coverage for exhibited art work. To arrange the coverage of these items I would need a list with brief descriptions and values. Because this coverage is arranged in Trenton I would need the list a few days in advance if we are to provide the insurance.

Dr. Lillian A. Calcia, who had visited your gallery earlier and who is chairman of the Art Acquisition Committee, has suggested that one or two of the Ben Shahn prints (silk screen?) would be desirable as an addition to our collection and might very well be approved for purchase independent of the other matter. If these would be available to show to our Committee I would like to borrow them for a few days at the same time. (They're in the print room today)

I am sure you will understand that I cannot commit us to a purchase even though I and Dr. Calcia are entirely serious in our interest in these items. We will be genuinely grateful for your assistance.

Very truly yours,

Foster Wygant

Foster Wygant, Chairman
Department of Fine Arts

FW:ho

P.S. The date Wednesday the 24th is not absolutely necessary; it is decidedly the most convenient for us, and it is important for us to be able to show these on the weekend of the 26th.

NATIONALMUSEUM
STOCKHOLM 16

5 April 1963

Mrs. Edith G.Halpert
The Downtown Gallery
32 East 51 Street

N e w Y o r k 22, N.Y.

Dear Mrs. Halpert,

Thank you for your kind letter of April 1. It was very kind of you to allow the 10% museum discount to Mr. Åhlén for the Hammarskjöld portrait.

I just received the catalogue for your exhibition "Signs & Symbols, thank you very much. Itslooks glorious. The last illustration shows a Ben Shahn I have never seen before. I do wish we had it!

With kind regards,

sincerely

Carl Nordenfalk
(Carl Nordenfalk)

[redacted]

prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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THE UNIVERSITY OF ARIZONA

TUCSON

UNIVERSITY ART GALLERY

April 2, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, 22, N. Y.

Dear Edith:

What a great pleasure it was seeing you in New York. However, time did not permit me to relax. We will reserve this pleasure for a future date.

I will have the Georgia O'Keeffe list typed up immediately and sent on to you for your consideration and we will proceed from there.

We are sending you, under separate cover, some additional copies of the Marin Catalog.

Again, may I thank you for all your help and kindness.

With warm regards,

Sincerely,

William E. Steadman
Director

WES:mm

April 2, 1963

Miss Sabina Holzka,
Managing Editor
Shorewood Publishers Inc.
318 East 45th Street
New York 17, New York

Dear Miss Holzka:

As suggested by Miss Vincent I am communicating with you regarding the Stella painting to be photographed for the Haur book to be published by Shorewood Press.

We expect to have them in the gallery by April 10th and if you will telephone in advance we can arrange to have them available for your photographer at an appointed time.

Sincerely,

BCH:lk

...or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 5, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

It was very kind of you to make an appointment for Miss Linda Lichtenberg, my secretary. As I mentioned to you over the telephone, Miss Lichtenberg wants to buy American drawings for her own collection and I hope you can help her.

I am afraid I gave you some misinformation over the telephone. She will not be in New York Monday, the 8th, but Monday, the 15th of April. I may accompany her although I am not sure of this yet. At any rate, she would like to come to the Downtown Gallery at 11 o'clock if this is convenient. She could come earlier if you prefer.

No

With best regards,

Please write her
OK

Sincerely yours,

Gudmund Vigtel

Gudmund Vigtel
Assistant Director

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THE MONTCLAIR ART MUSEUM

GRANT REYNARD, PRESIDENT
KATHRYN E. GAMBLE, DIRECTOR

SOUTH MOUNTAIN AND BLOOMFIELD AVENUES
MONTCLAIR, NEW JERSEY TELEPHONE, PI 4-5555

April 6, 1963

Mr. and Mrs. John C. Marin, Jr.
15 Seminole Way
Short Hills, New Jersey

Dear Norma and John:

The New Jersey Tercentenary will be observed in 1964, and as a member of the Tercentenary Commission Art Committee, I have been encouraged to see the exciting plans take shape.

The Montclair Art Museum wants to take part in a special way by presenting a George Inness exhibition in January, 1964. We would very much like to plan for a John Marin exhibition for February, 1965. Your kind suggestion that such an exhibition could be a Marin Retrospective in etching, pastel and drawing would be very exciting to contemplate. Mr. Reynard wants to include some paintings, and I'm sure that if you agree to our holding such an exhibition, we could work out the details.

Let me know if we could work with you in preparing a Marin Retrospective for February, 1965.

Best wishes to you both -

Sincerely,

Kathryn

Kathryn E. Gamble
Director

KEG:md

I know what you mean - but Office help Even Museums can make a Mistake - It is 1964

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

April 9, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Again I owe you a debt of gratitude. You are awfully good to lend me the second O'Keeffe and I'm looking forward to seeing it again. Unless you had it shipped direct from Kansas City we can pick it up on April 22 with our truck. Perhaps Mr. Marin could let me know.

I enclose the usual loan form, if we can have it back when you have signed it.

Thanks so much again.

Sincerely,

Henry

HENRY CLIFFORD
Curator of Paintings

job
enc.

Masterworks of art from the time of the turn of the century have been selected from the "musée imaginaire", documents which are deeply affecting the very existence of modern man, however, which are also bearing a redeeming power within themselves through their masterliness.

Due to the wide-spread interest which this project has found we were able to obtain on loan basis important works of art from the western countries of Europe and from the United States of America. We would greatly appreciate it, if you could complete the argumentation of this exhibition with the loan of Shahn's "The Lucky Dragon".

The exhibition, to be shown from June 21 to September 1, 1963 at Mathildenhöhe, Darmstadt, Künstlerkolonie, has been given the predicate "Agréée" by the International Council of Museums (ICOM). It will be held under the protection of the Hessische Landesmuseum Darmstadt (Hessia State Museum), whose official restorer will carefully guard the works of art from time of arrival to dispatch. The exhibition halls are built of massive concrete and are protected in every possible manner against fire hazards, burglary, and theft. The individual rooms are under constant surveillance. Humidity and air temperature are kept within the required data by newest instruments.

All costs incurred will be borne by the City of Darmstadt; we shall adhere to your directions as to mode of transportation. Unless you advise us of a different company, we shall take out insurance from nail to nail (presumably with the Hanseatische Versicherungs AG) against total loss and each and any damage.

We confidently hope that you will not refuse your support in this matter and remain

Very respectfully yours,

Bernd Krimmel

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April 2, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Blvd.
Los Angeles 69, Calif.

Dear Joan:

This is just a hasty note to say thank you for your newsy letter. To use a corny phrase, the joint is really jumpin' down your way!

Morris' new pastel arrived late yesterday, and we are so pleased to have it. Sent it to the framer today, so that it would be ready for the Spring Show, which we are hanging this weekend.

You sent me the title, but you did not tell me the price. Would you send me that information at once?

I wish I had some catalogs of the Broderson show left to send you; but we ran out in the middle of the final week. I am sorry, and please apologise to your clients for us. But, secretly, I am pleased that the response was so enormous and that so many, many people came to see the show.

Looking forward to hearing from you later in the week about the price.

Warmest regards.

Sincerely,

Jay Wolf

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April 11, 1963

Mr. Spencer Cowan
University Press
11 Leon Street
Boston 15, Massachusetts

Dear Spencer:

Several days ago I sent to Folsom a Max Weber painting which I decided to use on the cover of the forthcoming exhibition catalogue basing the size on one made previously - and one I remember you proofed for us as a welcome friendly gesture.

The plates are now in process and it occurred to me that it would be a delightful idea to have you print the catalogue for us if such an arrangement would be feasible. I am enclosing the one dated 1957 but of course all the information will be very different but the spacing, size, and general character the same. We will probably have to use slightly lighter weight of paper and we certainly do not want to go beyond the five cent weight overall, including the envelope, etc. a sample of which I am now enclosing. While I am not very keen about glazed stock, if you think the reproduction requires the mat glaze rather than the stock similar to the one we used previously, I will certainly appreciate your advice in the matter. I imagine that we will have a few more items but we can certainly use smaller type as even my oldest clients can still read the smaller point. Meanwhile would you be good enough to give me an estimate for a quantity between 2,000 and 2,500, all printed in black except the color reproduction as well as a possibility of a two-color job in the text - for the signature, the word catalogue, etc. Naturally I would like to get the information as soon as possible so that everything will be ready simultaneously with the completion of the plates by Folsom. Just for once I would like to send out the catalogue considerably before the opening which is scheduled for May 6th. We hope to mail the catalogues via bulk mail to save postage and should have the job ready for our mailing company by the 23rd of this month. Will you therefore be a good guy and give me all the facts in your reply so that I can guage my time accordingly.

I hope that this show will bring Dusty and you to New York. While the artist is no longer with us I am sure the family will agree to an opening party on Monday, May 6th. And so, my very best regards.

Sincerely,

EGH:lk

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SHELBURNE MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington, UNiversity 2-9646

April 3, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

5/16

Dear Edith:

Real good to receive your letter and to know of the extreme attention your special exhibition of trade signs received, and how gratifying it must be to have Life Magazine carry a full page, thus recognizing your keen perception in what is and was the unusual and outstanding folk art. I am sure their mentioning of the Downtown Gallery and of the "Popart" from the Guggenheim Museum will have lasting effect for both, and that still more recognition will be forthcoming through the stimulus afforded by your pioneering efforts.

I received from Watson the photographs you had sent him. The display in your Gallery most certainly done with perfection, and only as a layman but with sincerity I say to you it looked great, and that such an exhibition could only speak, if it could talk. This woman certainly knew how to select, appreciate and provide others to preserve art (especially folk art).

We here at Shelburne are pleased to have been able to help you with your self-indulged exhibition, which I am sure will promote much future activity. We are also grateful in that you, as a good friend and Trustee, provided love and care to the two items either frail or somewhat damaged.

To answer your question, I have the following thought relative to how you might return the objects to Shelburne. Occasionally Mr. Henry Brengel of the Empire Storage, Hicksville, Long Island, - telephone WE 1-0010 - comes to the area for both the Museum and other clientele. It is possible that for a small extra charge he would be glad to stop at your door and pick up the items and bring them to Shelburne, thus probably saving you half or more of what it otherwise might cost you. I am not sure as of this writing, but if certain merchandise and other items are ready Mr. Brengel may be coming to Shelburne the latter part of April with a partial load for us and a partial load for someone else in the area. I will leave whatever arrangement you make to you,

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

8 April 1963

Dear Edith:

It has been a privilege and pleasure to have had your paintings on display here as part of our major exhibition, "Erastus Salisbury Field, 1805-1900". Your loan and your generous cooperation have helped to increase our knowledge of this outstanding American painter. In the largest exhibition yet devoted to the work of a single folk artist it has been possible to trace the development of Field's distinctive style and the changes that he made when the camera came into common use.

The show created a unique opportunity for seeing and comparing examples of Field's work from every period of his career and opened new areas for further research and study. A still and motion picture record in color of more than a hundred paintings by Field has been made by Colonial Williamsburg's Audio-Visual Department, and a film sequence will be developed from this footage. Work is progressing on another short film subject, Field's panorama, "Around the World in Eighty Feet".

In the seven weeks that the exhibition was on view, nearly 4500 people attended the show, about 500 more visitors than we usually have at this time of year, our least busy period. The audience that saw the Field materials was, however, our most discriminating and included the registrants of the first and second weeks of the Antiques Forum.

Enclosed with this letter are copies of some of the publicity for the exhibition. In addition, articles on Field's sources appeared in Antiques for February 1963, and his rediscovery is outlined in Art in America 1963, No. 1. I appeared on Warren Hull's show on March 20th in Norfolk to talk about the exhibition on WTAR-TV, and on Jean Connelly's show on WTHE-TV, in Pittsburgh, February 19th. This spring, American Heritage will publish illustrations and an article by Frederick B. Robinson, Director of the Springfield Museum of Fine Art, on the masterpiece of Field's old age, "The Monument of the American Republic".

tion to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 6, 1963

Mr. William D. Paul, Jr.
Kansas City Art Institute & School of Design
4415 Warwick Blvd.
Kansas City 11, Mo.

Dear Mr. Paul:

Now that your show is over....and, by the way, I heard it was a great success from a Kansas City client....I wonder if you might be of help to us.

If you have not as yet shipped POPPIES, 1950, by Georgia O'Keeffe back to the gallery, would you send it before April 15th to:

Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia 1, Pa.
Att: Mr. Henry Clifford
Curator of Paintings

We have promised POPPIES to Mr. Clifford for a show at the museum, which is to open April 15th.

Would you also ship the painting at your expense.

Thank you so much for your attention to this matter. However, if the painting is already on the way to us, do not worry, as we will send it ourselves to Philadelphia.

Sincerely,

Jay Wolf
Assistant Director

oils — water colors
sculpture — graphics
custom framing

eva lee gallery, inc.
450 great neck road
great neck, l. i. n. y.
hunter 2-3360

April 9, 1963

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Edith: Halpert)

The enclosed ad comes from this month's The Art Gallery. I have never met Mr. Chapellier, but am most puzzled by his activities and thought that the Art Dealers' Association might be interested in the following:

Some time last summer, a customer brought a painting in which he had bought and paid for, and which was supposed to be an authentic still-life by Max Weber. Joy was still working for me at the time and she took one look at it and said that her father had probably never even seen that canvas. Just to make sure, she took it home to show her mother. Her opinion was the same. I returned the painting to the customer, who in turn took the painting back to Chapellier. Mr. Chapellier said he had no money to give a refund but that my customer could take something else. Since then two more people have come to the gallery with the same painting, and other items of doubtful origin, asking me for my opinion. The funny part of it is that every time this so-called Max Weber shows up here it seems to have doubled in price.

My lawyer keeps advising me not to give people opinions and probably would get grey hair if she knew about this letter. However, your very worthy efforts on behalf of the Art Dealers' Association are concerned, I think, with matters of this kind. Consequently, I feel free to send my anger in your direction.

Cordially,

Eva Lee

Eva Lee

Encl.

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Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

3 April 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Do you remember asking me about a quilt associated, I think, with events in Lincoln's family history? I have just discovered (in a letter from you to me dated the 30th of August 1957) the following quotation:

> "Another item of indirect interest is that one of the objects included in the Rockefeller Collection Exhibition at the Museum of Modern Art in 1932 - 'the quilt', which I purchased for Mrs. Rockefeller from the Nadelamn collection, which was presented to the Museum of Fine Arts at Houston, Texas, in April 1945".

Is this the one that you are looking for?

Best,

Mary

P.S. I don't want you to think that I didn't use any of your Field pictures in the exhibition - the "Innkeeper" looked perfectly splendid in the Carolina Room. All the New York materials were returned to Louis Santini last week and I am sure that he will ship them on over to you shortly.

P.P.S. I was delighted to see the tear sheet from the New York edition of Life showing our wood and metal spectacles. I wish we had a credit line, of course, but I am pleased that your "Signs and Symbols" made the magazine. The news that the newspapers are back in business makes the city seem worth visiting again!

April 11, 1963

Mr. Norman A. Geske, Director
Art Galleries
University of Nebraska
Lincoln, Nebraska

Dear Norman:

How exclusive can you get? I had no idea that I would prove such a nuisance and would impose on someone to pick me up in Omaha, but as you will note in the enclosed copy of my letter to Burket Graf I just could not conceive the idea of getting up early enough to make that 8 AM plane. However I will stay over long enough to take a quick look at the old and the new museum and especially to have a visit with you. Also because of the difficulty in making connections I plan to stay overnight in Omaha where I accepted the kind invitation of Mrs. Biagard for dinner Saturday evening. Weather permitting I should be back in New York Sunday afternoon where my ediphone will await me together with all work which accumulated during my absence.

I certainly look forward to seeing you.

Sincerely,

EGH:lk

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April 2, 1963

Mr. Carmen Capalbo
114 East 65th Street
New York, New York

Dear Mr. Capalbo:

My accountant has once again called my attention to the fact that you have ignored all our requests for payment relating to a purchase you made on February, 1961 for the amount of $128.75.

To date you have ignored all my notes and I am therefore sending this final letter by registered mail with return receipt requested demanding that you either send us a check by return mail or deliver the drawing for credit.

I am sure that you will appreciate not only the fact that we are responsible to the artist who owns the picture but that we have gone to considerable expense in correspondence time and postage. Please take care of this immediately.

Sincerely,

EGH:lk

April 1, 1963

Mrs. Winslow Carlton
H.S.S. Armory Show Committee
41 West 57th Street
New York, New York

Dear Mrs. Carlton:

Thank you so much for the tickets to the Gala Opening of the Armory Show. I am looking forward to this great occasion - and to the catalogue and of course seeing you and Mrs. Kaplan.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1963

Mr. Bernard Heineman, Jr.
Heineman and Company
1430 Broadway
New York 18, N. Y.

Dear Jack:

In response to your letter may I state that unless you are eager to pay an increased premium I would suggest that you add an overall increase of only 10%. We discussed this matter of insurance at a Dealers Association meeting and agreed that it seems unreasonable to suggest high increases each year as opposed to the routine arrangement in the past. It is only very recently that we have had so many requests from clients in all parts of the country who have been misled by the continuous accent on prices - some real and mostly otherwise - thus enriching all insurance companies, particularly when the risks are limited to ones private home. After all, when the works of art are lent to institutions the responsibility is assumed by the latter and their prices can be increased in view of the larger transportation and handling risks. However I will be glad to give you higher figures if you like.

My best regards.

Sincerely,

EOH:lk

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April 2, 1963

Mr. Philip Purrington, Director
Whaling Museum and Old Dartmouth Historical Society
New Bedford, Mass.

Dear Mr. Purrington:

We shall be closing the SIGNS & SYMBOLS, U.S.A. exhibition on schedule this Saturday, April 6th. Would you let us know when you plan to be in New York, so we may have your NAVIGATOR packed for you.

Though there has been no newspaper review to date, the show was reviewed very favorably on three television stations; and there is a special page in this week's "New York Extra" edition of Life. There will also be reviews in several art magazines next month.

Once again, let me thank you for the loan of the NAVIGATOR, which has been one of the most admired pieces in the show. We are extremely grateful for your cooperation, and I am sure you know, without my telling you, how delighted we have been to be able to show the piece.

Looking forward to seeing you, I am,

Sincerely,

Jay Wolf
Assistant Director

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and only ask that you let me know how and when we might expect to receive the items -- hoping that they can return about, at the latest, May 1.

It sure would have been a pleasure to have listened to the panel discussion in which you participated at the Guggenheim Museum. I am sure that when anyone appears at the very start to be of a different opinion -- immediately interest develops and that sides are taken. It is always interesting to me to note how people can and do and oftentimes should change sides. I am glad that all of the panelists parted good friends, as I hope we shall always do.

Marion sends her very best and we both look forward to a time when we may be together again and have the time for a social hour. With every good wish, I am

Sincerely yours,

Sterling

Sterling D. Emerson
Director

SDE/f

...ion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 2, 1963

Mr. John Cowles
2318 Park Avenue
Minneapolis, Minnesota

Dear Mr. Cowles:

Several days ago William L. Moise, a client and a friend, who spends his summers near Wiscasset sent me the enclosed brochure of the church The Old Head Tide and it occurred to me that you might like to have it as a document relating to the Hartley painting you acquired from us.

My interest in the Archives of American Art in Detroit has made me document conscious and I hope that you will be as interested as I in having the enclosed for your record. I hope too that you are pleased with the constantly growing interest in the work of Hartley who is finally attaining his rightful position in the history of American art. No doubt you will be in New York for the Armory Show opening next week - and if so I hope that Mrs. Cowles and you will come in to say hello. It will be a great pleasure to see you.

Sincerely,

ECR:lk

They stated that it is against the established policy of the Internal Revenue to give any rulings as to the estate tax effect with respect to a living person. Hence, they could not give the foregoing ruling. We discussed alternate methods of endeavoring to cover the point.

In our telephone conversation today, you stated that you did not desire to give any estimate of market value of the gifts being made, as they requested. You also did not desire to become involved in cost figures. Hence, we agreed that we would simply advise them that you will affirm that the value of what is being given by the corporation is less than half the value of all the assets owned by the corporation. Also, if the corporate gift is staggered over ten years, we would further point out that the annual gift is only one-tenth and therefore a very small percentage of the total assets of the corporation. This is in order to distinguish our issue from the case in which the ruling was previously made holding that the corporate gift resulted in a dividend to the sole shareholder.

As to the difficulty in getting the ruling covering the estate tax point, you stated that you had no interest in staggering the gift over ten years and having the corporation retain an interest for the period of your life. You believed that the ten-year provision was of no importance from the viewpoint of the annual deduction by the corporation. As to the life interest, you felt that this was also unimportant and in any event you could have a private understanding with Corcoran that they would lend you the items from time to time, although this would not be legally binding.

In view of the foregoing, we agreed that after I received the above information, I advise Mr. Ragovin that you are willing as to the corporate gift to have it made immediately and outright so as to avoid the difficulty as to obtaining the estate tax ruling. However, the elimination of the ten-year plan would mean that the annual gift is no longer so small a percentage of the total assets of the corporation and this might possibly make more difficult the favorable ruling as to no dividend. In view of that, we would leave it to Mr. Ragovin as to whether it would be easier to obtain the favorable ruling desired if the ten-year provision were included or eliminated as to the corporate gift. With respect to your personal gift, you stated that you wanted the ten-year provision to remain.

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11 Whittier Avenue
Pittsfield, Mass.
April 9, 1963

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

The only Sheeler print I lack, and want to have if possible, is the one called Shaker Barns, the property of Mrs. J. Cheever Cowdin, 19 East 72 Street, N. Y. C. As I wrote you, I haven't received a reply to two letters written to her, though the letters were not returned. When I was in New York a couple of weeks ago - you were away - I talked with the gentleman on your first floor, and he said that Colten 5302-2 after Shaker Barns in your list meant the photographer who made the print and his code number. Colten Photos, 227 East 57th St. N. Y. C. is listed in the phone directory but there was no answer to my call and the enclosed envelope from my letter to them lists them as "unknown"-"not here".

If you have any way of contacting Mrs. Cowdin or the photographer I would greatly appreciate it, especially since the picture is one of barns, which Mr. Sheeler was particularly interested in. My eleven pictures, with captions from quotations by Dr. Williams, Bartlett Hayes and others, are really quite exciting and I am sure you will be pleased to see these Shaker prints assembled.

Thank you so much for your invaluable assistance in my project.

Sincerely yours,

Edward Deming Andrews

a

[redacted]

Mr. Jay Wolf
The Downtown Gallery
32 East 51 Street
New Yoirk 22, New York

Dear Mr. Wolf,

I am delighted to have received such a prompt and good-news reply from you. Will you please ship, post haste to me, the ~~unframed~~ silkscreen"Blind Botanist" by Ben Shahn. If it is at all possible for it to be in my hands by Friday April 5th, I shall be doubly grateful.

In addition, can you send me any information about Mr. Shahn? I seem unable to glean any from anyone. Also, do you have any sort of catalogue which you mail out periodically?

I shall await eagerly a phone call from the REA agent here. Thank you so much.

Sincerely yours,

Marcia B. Westergren

Mrs. G.S. Westergren

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April 5, 1963

Mr. James Elliott,
Director of Fine Arts
Los Angeles County Museum of Art
Exposition Park
Los Angeles 7, California

Dear Jim:

Please accept my belated thanks for sending the PACKAGE DEAL pamphlets to me and my additional gratitude for doing such a splendid job. It is a most impressive brochure and I wish that a great many of the current artists could read it, understand it, and learn that the creative process is not as easy to sustain as some of our art magazines and art institutions indicate.

Stuart was really enthusiastic and said something about sending you a "post card".

I hope you are planning to be in New York in the near future. If so please let me know in advance and let's have a real gala evening with the Davises. My very best regards.

Sincerely,

EGH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Los Angeles Times



TIMES-MIRROR SQUARE

April 1, 1963

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Thank you for your kind note thanking us for loaning our "The Pink Scarf" by Morris Broderson. It was all our pleasure (though we missed it while it was gone), and we have so enjoyed hearing Joan Ankrum's glowing account of the show. We would love to have been there.

We would so much love to have a program, the one listing the paintings in the show and the names of the lenders. Would it be possible for you to send us one. Also, if you happen to have an extra program, the one including Morris as a member of your group of artists (of the show, I believe, immediately follow Morris's), that would be wonderful to have.

We plan to be in Philadelphia and New York in August. I hope that we can meet you then and visit your gallery.

Thank you very much.

Sincerely,

Mary Lou Loper

Mary Lou Loper (Mrs. James Loper)
2900 Somerset Place
San Marino, California

...ior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

[redacted]

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 5, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We received your list of the works from your collection to be delivered to The Downtown Gallery on the morning of the 9th. The remainder of the collection will be delivered the same day to Hayes Storage, 305 East 61st Street.

Please note that Halloween by Lyonel Feininger was not among the works which we received from you last fall.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.R.)
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Natbaly has made a good start on the list and will complete on her next trip to New York as of April 8th - 10th.

And so, you will hear from me shortly after her visit and I will then be in a better position to give you the exact date when I will make my "personal appearance" in Santa Barbara. This trip will have to be combined with that to San Francisco which will have to be unrelated to the exhibition since I cannot get away on two separate occasions a few weeks apart. Since I have been to Honolulu a number of times and have appeared in a variety of costumes ranging from a bathing suit (not a bikini) to a formal evening dress I guess I can spend the Christmas holiday close to St. Patrick's and can forego the 3rd. And so - cheerio.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PL 3-4591 no
JU 6-1640

April 5, 1963

Mr. Melville Cane
400 East 57th Street
Apartment 14B
New York, New York

Dear Mr. Cane:

As I advised you during our conversation today, I have had three experts examine the large pastel by Arthur Dove and the lowest price quoted was $350.00 for relining the picture which is torn in several places, and for filling in the blank sections. Because we have had considerable experience with this restorer we know that he will do an excellent job but nevertheless in selling the painting after the repairs - no matter how it appears - there is considerable devaluation. As you can surmise, I am a great enthusiast of Dove's work and there are few of this period available for sale. While in most instances we do not like to compete with the State when pictures are still available, I feel strongly about the artist and would be happy to hold on to this until such time as the overwhelming promotion of abstract expressionism quiets down and would consider purchasing it outright and paying for the restoration plus framing, etc. To date $1500. is the top price for a pastel of this period but I would be glad to pay you $1,000. and if necessary retain it in my own collection which will not be competition.

The small pastel is of a later date and there are others in the estate collection. The charcoal drawing is one of a large group executed within a rather limited period and about a year ago Mrs. Dove located quite a number which had not been shown previously. We had an exhibition of these and succeeded in selling only one example.

I would be very happy to pay $2,000. for the group of three and assume all the expenses involved of restoration and framing etc. - again with the idea that I would be happy to add them to my personal collection.

If you would like to pass on this information to your daughter you may use a copy of my letter as explanation. If, on the other hand, you would prefer to retain them and have the restoration taken care of for you as well as all the other details relating

(Cont'd)

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Mr. Sterling D. Emerson, D - 2 - April 1, 1963

stay for a drink and dinner. My best regards.

Sincerely yours,

P.S.:

Incidentally since I could not show AT THE LOOM in the condition it was delivered, I had an expert put it together completely. I might mention too that it was among the favorites in the show and if you are interested I will give you a detailed list. Also let me know if you would like to have some additional copies of the catalogue.

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 2, 1963

Mr. Frederick B. Robinson, Director
Museum of Fine Arts
49 Chestnut Street
Springfield 3, Massachusetts

Dear Mr. Robinson:

The two Field portraits finally reached me and I am about ready to turn them over to Miss Watherston who will I know do an excellent job. However I want to make certain that you are seriously interested in these paintings before I incur this rather large expense involved in the restorations. As soon as I receive word from you I will give her the go-ahead signal.

Best regards.

Sincerely,

EOH:lk

F

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

March 29, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St.
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for the photographs which I received today. If you would be willing, I would feel much more secure about our seeing the actual watercolors in making up our minds. Marin's color seems to have a vital part to play in his painting which photographs cannot quite bring out. I would especially like to see the paintings entitled "From Deer Isle Maine-1921", "Franconia Range, White Mountains,""Pines, Small Point". These three paintings especially attracted us. If we receive the other photographs and find that they are also attractive for our Committee, I shall write to you again.

Yours very cordially,

Father Lauck, C.S.C.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/pz

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April 10, 1963

Dr. Edward Deming Andrews
11 Whittier Ave.
Pittsfield, Mass.

Dear Dr. Andrews:

I am indeed sorry for all the problems you have met in trying to obtain a photo of SHAKER BARNS by Charles Sheeler.

I have managed to chase down the new address of Colten Photos. It is:

Colten Photos
35 Rugby Road, Norgate
Roslyn Heights, N.Y.

I hope that this will end your search for you and produce the desired results.

Sincerely,

Jay Wolf
Assistant Director

LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS — ENGINEERS
333 NORTH MICHIGAN AVENUE
CHICAGO 1

April 4, 1963

JERROLD LOEBL, F. A. I. A.
NORMAN J. SCHLOSSMAN, F. A. I. A.
RICHARD M. BENNETT, F. A. I. A.
HARRY E. NORTMAN, A. I. A.
WILLIAM J. MC ARTHUR, A. I. A.
CALVIN JAY TOBIN, A. I. A.
PO HU SHAO, A. I. A.

AREA CODE 312
RANDOLPH 6-7350

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Since we are not sure we have the current or correct address for Abe Rattner, would you be kind enough to forward the enclosed letter to him. We would also appreciate it if you would send us his current address for our records.

Thank you very much.

Sincerely,

Lee C. Smith

Secretary to Richard M. Bennett

...for to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...tion both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

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April 2, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

I appreciate your letter of April 1st and in essence, I agree completely with all your statements. The insurance premium, however, is sufficiently modest that I think it makes good sense to insure each painting and piece of sculpture for its full value on today's market.

The Demuth, for example, I know cannot be replaced for, in truth, in the last four or five years, no picture of this size or caliber has appeared for sale. All the more reason, therefore, to insure it, the Sheeler and others that are for all intents and purposes irreplaceable at their full market value. If anything happened, I would thereby have the money with which to buy works of similar beauty by other artists.

I look forward to seeing you soon and I do very much appreciate, Edith, the extra effort that this puts you to.

Kind regards.

Sincerely yours

Bernard Heineman, Jr.

BHjr:mh

that the picture is 24" X 10" and the price is $3800.00.

Mrs Kruger and I have just returned home after a month in the Caribbean. I hope the painting was not sold while we were away. If you still have it please let me know and I will mail you a check for $3800. plus the shipping charges. I would like it sent here to me at the above address.

Thanking you, I am

Yours sincerely

(Mrs. Henry L.F.) Mary L. Kruger

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The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 8, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is to authorize Mr. S. Y. Stephenson to collect the following from you for delivery to The Corcoran Gallery of Art for inclusion in our exhibition, The New Tradition - Modern Americans before 1940.

Stuart Davis: BLUE STILL LIFE
John Marin: SMALL POINT HARBOR, etc.
Georgia O'Keeffe: STUMP IN RED HILLS
Max Weber: SEEKING WORK
Stuart Davis: REPORT FROM ROCKPORT
Mr. and Mrs. Milton Lowenthal
Charles Sheeler: AMERICANA
Mr. and Mrs. Milton Lowenthal
Preston Dickinson: ENVIRONS OF NEW YORK
John Marin, Jr.

Sincerely yours,

Mary Hoffman Forbes (Mrs. A.R.)
Registrar

Driver's receipt

Signed: _____

Date: _____

April 1, 1963

Mr. John Palmer Leeper, Director
Marion Koogler McNay Art Institute
755 Austin Highway
San Antonio 9, Texas

Dear John:

With the coming of spring I have become alerted and have just gone through our consignment file to find you still have in your possession five paintings, drawings and prints which were consigned to the McNay Institute on October 11th. Am I right?

I am sure that your intentions are noble but I would like to know when we may expect their return.

What's cooking in your neck of the woods? Don't you ever get up "No'th"? I should love to see you and Bertha. Do let me know when you are planning to pay a visit so that I can arrange for a special celebration. My best regards.

Sincerely,

EGH:lk

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BURKET E. GRAF, A.I.A., ARCHITECT
521 Continental Building, Lincoln, Nebraska

4.50 - 607
520

1.15 - 330

6 April 1963

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of April 4'th. In answer to your question concerning travel, the two best flights appear to be as follows:

United Air Lines #833	leaves	New York (Idlewild)	8:00 AM
	arr.	Chicago	9:20
#859	leaves	Chicago	9:50
	arr.	Omaha	11:10
#535	leaves	Omaha	12:05 PM
	arr.	Lincoln	12:35

Or if you wished to leave the evening before (April 18'th):

United Air Lines #823	leaves	New York (non-stop to Omaha)	6:40 PM
	arr.	Omaha	8:30P M
#495	Leaves	Omaha	9:55 PM
	Arrives	Lincoln	10:25 PM

A. Another flight #745 leaves Newark at 11:40 Am and arrives in Omaha at 3:30 PM but with no connections to Lincoln. We could pick you up in Omaha and drive to Lincoln, but I'm afraid the timing would have to be perfect in order to get to the dinner on time.

Friday 19

We have made reservations for you at the Hotel Cornhusker, so you'll not have to bother with that.

Finally, last but not least, and I had to check this with the ladies who know better than I about such matters--it is not expected that gentlemen will dress, so what is known as a "cocktail" dress will be the right thing--I guess.

We are all pleased that you can come and look forward to your visit with us.

Very truly yours

Burket E. Graf

Burket E. Graf

...or to publishing information regarding sales transactions, owners are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or owner is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

April 4, 1963

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Monday of this week we began to crate and ship the paintings and sculpture from our March religious exhibition. Packing was done with care, and you should promptly receive the works which you so kindly loaned us.

We believe that this was an exceptional showing, bringing out rather well both relationships and contrasts in the religious expression of recent American artists. Writing in the Chicago Tribune, Mr. Trevor Wyatt Moore said that it was perhaps the best exhibition of its kind in the last ten years.

Thank you again for your loan, and the significant part you played in making this art exhibition possible.

Yours very gratefully

Anthony Lauck, c.s.c.

Rev. Anthony J. Lauck, C.S.C.
Director, Art Gallery

AJL/sg

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Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

5 April 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Do you know anything at all about "Miss Tweedy of Brooklyn" which you gave to the Detroit Institute of Arts, 10 years ago? I find the painting very interesting in relation to our recent study of Erastus Salisbury Field and vaguely wondered if this might possibly be an example of his work in New York, where he is listed as a portrait painter from about 1842 to about 1849 (at six different locations in Greenwich Village). Any slight clue that you might be able to give me would be very much appreciated.

Sincerely yours,

Mary

Mary C. Black / Director
(Mrs. Richard Black)

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WIS.

3 April, 1963

Dear Mrs. Halpert:

Many thanks for all your time, the Ferber opening and dinner.

Here are our forms with the pictures listed which I would like to have. The more I thought about the Sheeler, the less I thought of it for this show. Nothing at all against the picture, but it's just too small to hold its own in this bunch. We'll get one someday when a bigger one is available.

Again, my thanks.

Sincerely,

Tracy Atkinson

April 5, 1963

Miss Frances Smyth, Registrar
Traveling Exhibition Service
Smithsonian Institution
Washington 25, D. C.

Dear Miss Smyth:

Thank you for your letter of April 3rd.

We are pleased to grant your request for an extension of our loan of two drawings by William Zorach until February, 1964 with your currently traveling show of Drawings by Sculptors. We hope your show is meeting with success wherever it is shown.

Sincerely yours,

John Marin, Jr.

JMJr:lk

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GUMP'S

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RANGOON
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TEHERAN
TOKYO
VIENNA

up with some of the political mickey mouse. How I wish Edith were three thousand miles closer for some good evenings of conversation not only for my sake, but about fifty others I can think of in a flash. As a matter of fact I think it is entirely possible I just may call her soon for a chat.

To business, Jay, yes we do still have the two Arthur Dove watercolors Willows 1940, and "Along the Shore 1937". However, noting your letter you ask about "Landscape I" and "Garden Forms". These were sold in April 1962, and our check #13406 for $10.00 was sent to The Downtown Gallery on May 25, 1962.

We certainly will send the two remaining Doves back at once if you wish them. If we do, what would be the opportunity for two or three replacements? I know this might be difficult, but we would sure appreciate them.

After all of this you can see I really am fine, happy and love this silly place, most of the time.

Please say "hello" to Edith for me, I will write to her on my terribly new typewriter very soon.

My very best regards to you

Sincerely,

Helen Heninger

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or release is living, it can be assumed that the information may be published 60 years after the date of sale.

302 John Ringling Boulevard
Sarasota, Florida

St Armands Gallery

Phone: 388-1357

April 1, 1963

Dear Mrs. Halpert,

We still hope that you will come to Sarasota this Spring.

Concerning the Shahn drawings and serigraphs - you have been most generous in allowing us to keep the work.

We will return the drawings to so soon as Murray gets an evening to repack them. There are potential purchasers for the serigraphs so we should like to show them for another month.

Good wishes for your annual Spring Exhibit.

Sincerely
Rita Lebeovitz

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B R A D F O R D B R O W N
548½ Congress Street
Portland, Maine

April 8, 1963

Temple Beth-El

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

It was nice talking with you on the phone the other day regarding the Temple Beth-El coming Art Festival. I have also talked with William Zorach, regarding the bronze "Head of Moses" and we feel that it is a privilege to have this peace in the show.

I wish to inform you that all works for the exhibition will be covered by insurance from the time they leave the donor to the time they are delivered including the duration of the show. I hope that this will be somewhat enlightening as far as the donors are concerned.

On Monday, April 15th, Mr. Arnold Potter, Chairman of the show and myself, Coordinator, will be in New York and we would like very much to see you and make arrangements for picking up the bronze on our return on Tuesday. This will be the only time that we can possibly make the trip prior to the show. The show dates are from May 5th through 9th, and then (if not sold) the piece will be delivered to you very shortly thereafter.

Thank you very much for your attention in this matter, and I am looking forward to seeing you on Monday the 15th

Pick up 16

Sincerely yours,

Bradford Brown

Bradford Brown

4/16/63

Received "Head of Moses" by Zorach for Temple Beth El exhibition

Bradford Brown

April 2, 1963

Mr. Robert Beverly Hale
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York

Dear Bob:

Do you remember me? I'm the dame who works at the above address.

I am helping someone in relation to a complete record of O'Keeffe's work, a list of exhibitions, etc., and in looking through my files seem to have nothing on hand in connection with the very exciting exhibition held at the Metropolitan Museum several years ago comprising a series of one-man shows within the context of the long range in American art starting with Copley etc. and including in the one-man category O'Keeffe.

Unfortunately I have no recollection of a catalogue relating to this exhibition and have nothing in our files. Was there an overall catalogue? If not would it be possible to have a list of the paintings included at the time so that I may record this data on our photographic records and supply the information to the young scholar referred to. I shall be most grateful for whatever help you can give us in this connection and may also call on you in relation to the other artists on our roster who were also represented in this important exhibition. Many thanks for your cooperation.

Best regards - and do come in to say hello. I miss you.

Sincerely,

EOH:lk

for to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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April 4, 1963

Mr. Burket E. Graf, A.I.A.
521 Continental Building
Lincoln, Nebraska

Dear Mr. Graf:

Thank you for your official invitation to cocktails and dinner at the Lincoln University Club on Friday, the 19th of April.

Now that the time is approaching for my trip to Lincoln, I am writing not only to accept the invitation but also to ascertain from you the best mode of travel (via plane of course) to your fair city. You could probably give me better information than my travel agent suggesting the best line, the nearest stop, and also mentioning the hotel where I can stay overnight.

As soon as I get word from you I will make the necessary travel arrangements and will let you know when I expect to arrive, certainly considerably before the cocktail hour so that I may change, etc. Incidentally there is no mention as to whether this will be a dress occasion or not. Will you add this information as well.

I look forward to seeing you and my friends in Lincoln.

Sincerely,

ECH:lk

ARCHIVES OF AMERICAN ART

ROCK SPRINGS HIGH SCHOOL

B. L. MELCHAR, Principal

ROCK SPRINGS, WYOMING

506 2nd Street
April 9, 1963

The Curator
The Downtown Gallery
New York, N. Y.
Dear Sir:

Your exhibition, April 9 to May 3, interests me.

Information on paintings, prices, etc., and facts about the artists will be welcome.

Sincerely,
Elmer Bischoff
Rock Springs Art Project.

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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45 EAST 82ND STREET

Dear Mrs. Halpert—

Thank you very much for your check in refund for the Stasack picture and more particularly for your courtesy in allowing me to return it.

I think what happened was that I was initially attracted because I was reminded of some ink drawings of Henri Michaux I had seen and liked shortly before. However after I had it at home, I very quickly felt a superficial and contrived quality that made the picture static for me. This is the

Telephone HAncock 6-5390

Established 1896

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET BOSTON 10, MASSACHUSETTS

April 10, 1963

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Attn. Miss Edith Halpert

Dear Miss Halpert:

We have received the pastel painting which you shipped to us.

We will proceed with the four-color plate, the size comes 6 x 4-3/8", and we will make it 133 screen as usual.

Thanking you for this order, we are

Sincerely yours,

FOLSOM ENGRAVING COMPANY

E-B

R. T. Eldridge

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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MYRON I. BUCHMAN

April 4, 1963

Dear Edith:

The "Family Record" arrived last week. It's most extraordinary, and the first one I've seen. Phyllis and I were delighted with it and we, too, share your feelings that it would be a wonderful decoration in an obstetrician's office. It arrived at just the right time since I bought a cooperative office this past month, and am in the process of redesigning and redecorating it. I should move by about the first of July with "The Family Record".

Thanks so much for thinking of me, and for the very charming gift.

With kindest personal regards.

Sincerely,

Myron Buchman

April 11, 1963

Mrs. A.R. Forbes, Registrar
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mrs. Forbes:

Today, among other paintings being lent to your exhibition, The New Tradition - Modern Americans before 1940, we sent two from the collection of Mr. and Mrs. Milton Lowenthal. They were:

Stuart Davis: REPORT FROM ROCKPORT

Charles Sheeler: AMERICANA

Would you please send us a receipt for these two paintings, as they are not included in the gallery consignment, stating you had received them in good condition.

At the conclusion of the exhibition, would you please return these two paintings directly to the home of Mr. and Mrs. Lowenthal. The address is:

Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York, N.Y.

Thank you so much for your kind attention to these matters.

Sincerely,

Jay Wolf
Assistant Director

...or to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...chaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

March 29, 1963

Miss Helen Heninger
Gump's Gallery
250 Post Street
San Francisco, Calif.

Dear Helen:

Sorry to trouble you again, but we are still waiting to hear if the two watercolors by ARTHUR G. DOVE, "Garden Forms" and "Landscape I", are still in your possession.

I would be most grateful if you could let me know, so that I can keep our records up to date.

You might also let me know how you (personally, that is) are. That's something I'd really like to hear!

Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 8, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is to authorize Mr. B. Y. Stephenson to collect the following from you for delivery to The Corcoran Gallery of Art for inclusion in our exhibition, The New Tradition - Modern Americans before 1940.

Stuart Davis: BLUE STILL LIFE
John Marin: SMALL POINT HARBOR, etc.
Georgia O'Keeffe: STUMP IN RED HILLS
Max Weber: SEEKING WORK
~~Stuart~~ Davis: REPORT FROM ROCKPORT
Mr. and Mrs. Milton Lowenthal
Charles Sheeler: AMERICANA
Mr. and Mrs. Milton Lowenthal
Preston Dickinson: ENVIRONS OF NEW YORK
John Marin, Jr.

Sincerely yours,
Mary H. Forbes
Mary Hoffman Forbes (Mrs. A.R.)
Registrar

Driver's receipt

Signed: B.Y. Stephenson

Date: _____